

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

9004 / FEB 5 - FEB 11, 2009  
VUEWEEKLY.COM FREE

# VUEWEEKLY



Section: **Music: The Provincial Archive**

Title:

## The Way We Were

Abstract: Local songcrafters debut a 12-song elegy for a ~~sax~~ vanishing emotional ~~and~~ and physical landscape

Author and Page: [ Mary Krista O'Keefe / 33 ]

FRONT: CANADA-COLOMBIA FTA / 5   ARTS: A LIFE IN THE DAY / 24   FILM: THE EXILES / 28





the 5th ROYAL BISON

# CRAFT & ART FAIR 7-8 FEB.

8426 GATEWAY Blvd.

*just north of the* OLD STRATHCONA FARMERS' MARKET

over 60 vendors • \$2 • 10-5pm • see [Royalbison.ca](http://Royalbison.ca) for details

two big rooms of locally made jewelry,  
clothing, records, posters, bags, stationary,  
art, accessories, soaps, literary journals,  
zines, photographs, amps, books, etc.

**SATURDAY**  
**7 Feb.** DOORS **8 PM**

**note!**

is the OFFICIAL BISON PARTY with  
MICHAEL RAULT, the MOLESTICS,  
and a BELGRAVIAN BOOK LAUNCH.  
at NEW CITY, ENTRY BY DONATION!

sponsored by:

**VUE**  
WEEKLY

bullfrogpower



smokescreen  
\*\*\*\*\*print\*\*\*



<b>FRONT</b>	<b>4</b>
VUEPOINT	4
OVER STRAIGHT	6
WELL, WELL, WELL	7
MEDIA LINKS	8
INFINITE LIVES	10
IN THE BOX	11
BOMB THE ANGRY FLOWER	11

<b>DISH</b>	<b>12</b>
NICE LEGS	15

<b>ARTS</b>	<b>24</b>
PRAIRIE ARTISTERS	26

<b>FILM</b>	<b>28</b>
OVDETTECTIVE	29
FILM CAPSULES	30

<b>MUSIC</b>	<b>33</b>
ENTER SANDOR	35
BACKLASH BLUES	36
NEW SOUNDS	42
OLD SOUNDS	43
QUICKSPINS	43

<b>BACK</b>	<b>44</b>
FREE WILL ASTROLOGY	44
QUEERMONTON	46
ALI SEX COLUMN	47

## WEEKLY LISTINGS

ARTS	27
FILM	31
MUSIC	34
EVENTS	45

ON THE COVER



## THE PROVINCIAL ARCHIVE 33

Craig Schram turns his folk-pop chops towards documenting the disappearing Prairie life he grew up with.

FRONT



## CANADA-COLOMBIA FTA 5

SNOW



## WHITEFISH 16

DISH



## RED OX INN 12

ARTS



## A LIFE IN THE DAY 24

FILM



## THE EXILES 28

MUSIC



## PASSENGER ACTION 39

**VCAD**

**VANCOUVER COLLEGE OF ART AND DESIGN**



## FOLLOW YOUR PASSION AT VANCOUVER COLLEGE OF ART AND DESIGN

GRAPHIC DESIGN

MARKETING & MERCHANDISING FOR FASHION

3D MODELLING, ANIMATION ART & DESIGN

FASHION

INTERIOR DESIGN

FOR OVER 35 YEARS, Victoria College of Art and Design has been the only choice for artists and imaginative people hoping to follow a creative path. Through growth and industry needs, we're excited to announce the launch of our campus in Vancouver. We are a center for creativity where instructors share the commitment, desire and passion for art and design. We are an environment where you learn from people who actually do what you dream of doing. We are artists and designers. We are innovators and trendsetters. And so are you. Follow your passion with us.

Based on industry input, we create our art and design programs to be affordable and accelerated, so you can finish your studies faster than you would at other art schools.

\*VCAD is part of UCW Academies.

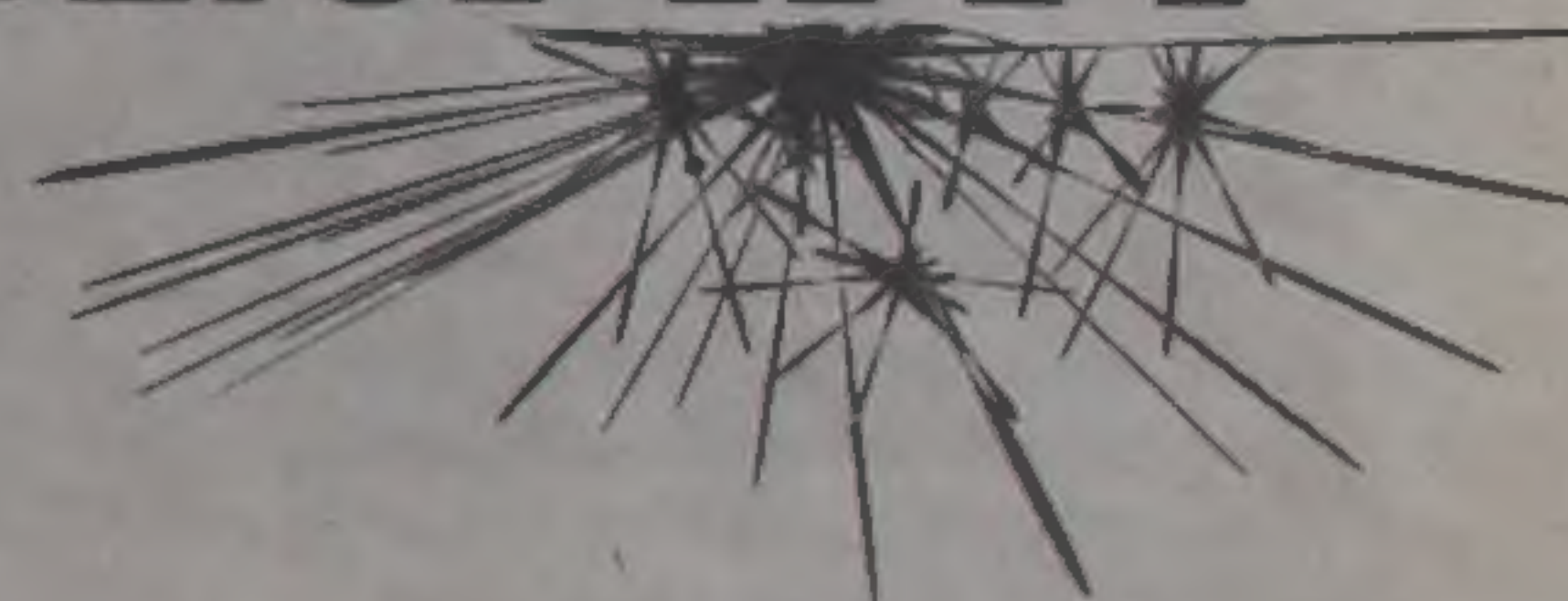
CALL TODAY  
1.877.694.0019

OR VISIT ONLINE  
WWW.VCAD.CA

SPRING CLASSES ARE FORMING NOW AT OUR NEW VANCOUVER CAMPUS. TRANSFER CREDITS MAY BE ACCEPTED

THE EDMONTON ARTS COUNCIL

## EDMONTON PUBLICART



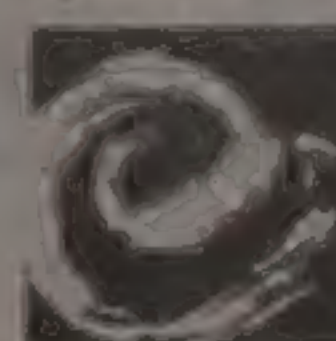
## CALL TO COMMUNITY GROUPS - COMMUNITY PUBLIC ART GRANTS 2009

The Edmonton Arts Council, on behalf of the City of Edmonton, is seeking applications from Edmonton community groups interested in participating in the Community Public Art Program 2009.

Budget: \$50,000 maximum per project proposal  
Deadline for Submissions: 4:30 PM Friday, May 1, 2009  
Installation: December, 2010

The application is available on our website:  
[www.edmontonarts.ab.ca/publicart/](http://www.edmontonarts.ab.ca/publicart/)

For more information, contact the Edmonton Arts Council:  
PH: (780) 424-2787  
EM: [ktrinier@edmontonarts.ab.ca](mailto:ktrinier@edmontonarts.ab.ca)



**EDMONTON ARTS COUNCIL**  
808, 10310 Jasper Avenue, Edmonton, AB T5J 2W4  
(780) 424-2787  
[www.edmontonarts.ab.ca/publicart](http://www.edmontonarts.ab.ca/publicart)

Here's your opportunity to save lives.

## Edmonton Donor Clinic

8249 - 114 Street

Monday - Friday  
9:00 am - 1:00 pm  
3:30 pm - 7:30 pm

Saturday  
8:30 am - 2:30 pm

Book your life saving appointment today!

Call 1.888.2.DONATE

Canadian Blood Services  
It's in you to give



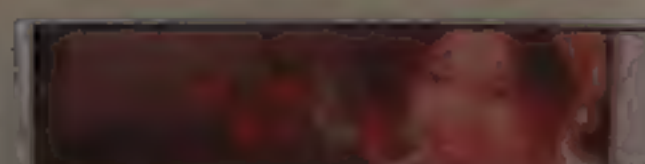
Share your story

## SAPPORO SUNDAYS

\$4.75 SAPPORO PINTS

KEEP IT UNDER YOUR HAT AND MAYBE THERE WON'T BE A TEN HOUR LINE-UP THERE SMART GUY





# Government right?

BRYAN BIRTLES [bryan@vueweekly.com](mailto:bryan@vueweekly.com)

Decades after environmental groups first started bringing to light the dangers associated with tailings ponds, the provincial government will finally begin to force oil companies to clean up the mess they've made.

Such a move is a welcome change in policy from a government that has had an unwavering stance to the oil sands up until now. *Laissez-faire* is one thing, but when an industry's actions begin to affect the health of current and future generations through its wanton disregard for the environment it behooves a government to step in. In this way, the provincial government—and I never, ever get to say this—is doing exactly the right thing.

Criticism from environmental groups has mainly focused around the idea that the regulations do not take effect quickly enough. Environmental Defence spokesman Matt Price described the new regulations as “baby steps” to the CBC and suggested that because the oil sands are one of the most technologically adept industries out there, that forcing them to clean up their tailings ponds starting tomorrow instead of in five years would be totally reasonable.

While cleaning up the tailings ponds now would obviously be better for the environment than doing it later, it wouldn't be reasonable. The oil sands industry has dealt with one set of regulations for decades and to change the rules of the game on a dime wouldn't be fair—no matter how evil or unfair you think the industry as a whole is. Furthermore, there is the chance that instead of agreeing to the new regulations, oil companies would simply pack up and leave the area, leaving behind un-reclaimed tailings ponds as well as heaps of crumbling infrastructure. Not only would such a scenario leave the tailings ponds where they are, it also gives them more of a chance to seep into the groundwater, bringing the toxic chemicals that make up these tailings running through the surrounding rivers and into the water taps of your home.

Clearly, the slow moving process that the government has instituted—and again, I never get to say this—is the right one. By making it so that the oil companies have the ability and the wherewithal to comply with the ruling, the province will be, albeit eventually, cleaner, and free of toxic sludge in its northern regions. ▽



Issue No 694 / Feb 5 - Feb 11, 2009 / Available at over 1400 locations

**VUEWEEKLY**

10303 - 108 Street, Edmonton, AB T5J 1L7

T: 780.426.1996 / F: 780.426.2889 / E: [office@vueweekly.com](mailto:office@vueweekly.com) / W: [vueweekly.com](http://vueweekly.com)

EDITOR AND PUBLISHER RON GARTH / [ron@vueweekly.com](mailto:ron@vueweekly.com)  
NEWS EDITOR SCOTT HARRIS / [scott@vueweekly.com](mailto:scott@vueweekly.com)  
ACTING NEWS EDITOR BRYAN BIRTLES / [bryan@vueweekly.com](mailto:bryan@vueweekly.com)  
ARTS / FILM EDITOR DAVID BERRY / [david@vueweekly.com](mailto:david@vueweekly.com)  
MUSIC EDITOR EDEN MUNRO / [eden@vueweekly.com](mailto:eden@vueweekly.com)  
DISH EDITOR BRYAN BIRTLES / [bryan@vueweekly.com](mailto:bryan@vueweekly.com)  
OUTDOOR ADVENTURE EDITOR JEREMY DERKSEN / [snowzone@vueweekly.com](mailto:snowzone@vueweekly.com)

SENIOR GRAPHIC DESIGNER LYLE BELL / [lyle@vueweekly.com](mailto:lyle@vueweekly.com)  
CREATIVE SERVICES MANAGER MICHAEL SIEK / [mike@vueweekly.com](mailto:mike@vueweekly.com)  
GRAPHIC DESIGNER VIKKI WIERCINSKI / [vikki@vueweekly.com](mailto:vikki@vueweekly.com)  
LAYOUT / DESIGN CHRIS BOSCHMAN / [boschman@vueweekly.com](mailto:boschman@vueweekly.com)

LISTINGS GLENYS SWITZER / [glenys@vueweekly.com](mailto:glenys@vueweekly.com)  
LOCAL ADVERTISING 426.1996 / [advertising@vueweekly.com](mailto:advertising@vueweekly.com)  
CLASSIFIED ADVERTISING 426.1996 / [classifieds@vueweekly.com](mailto:classifieds@vueweekly.com)  
NATIONAL ADVERTISING OPS MEDIA / 416.413.9291  
SALES AND MARKETING MANAGER ROB LIGHTFOOT / [rob@vueweekly.com](mailto:rob@vueweekly.com)  
ADMINISTRATION / DISTRIBUTION MIKE GARTH / [michael@vueweekly.com](mailto:michael@vueweekly.com)  
ADMINISTRATION / PROMOTIONS AARON GETZ / [aaron@vueweekly.com](mailto:aaron@vueweekly.com)  
WEB / MULTIMEDIA MANAGER TREVOR KJORLIEN / [trevor@vueweekly.com](mailto:trevor@vueweekly.com)  
COVER PHOTO GRAVY / [gravy@vueweekly.com](mailto:gravy@vueweekly.com)  
CONTRIBUTORS Steve Anderson, Bobbi Barbarich, Paul Blimov,

Josef Braun, Rob Buzny, Jonathan Busch, Kristina de Guzman, Gwynne Dyer, Amy Fung, Brian Gibson, Hart Galbeck, Jan Hostyn, Whitney Houston, Connie Howard, Ted Kerr, Maria Kotvych, Keith Liggett, James Lyle, Gordon Morash, Andrea Nemerson, Carolyn Nikodym, Dawn Paley, Roland Pemberton, Steven Sander, Bryan Saunders, Mike Seret, Jarrett Stastny, James Stewart, Adam Waldron-Blain, Darren Zenko

PRINTING THE EDMONTON SUN

DISTRIBUTION Clark Distribution, Barnett DeLaBarre, Alan Ching, Raul Gurdian, Dale Steink, Bob Riley, Wally Yanish

*Vue Weekly* is available free of charge at well over 1400 locations throughout Edmonton. We are funded solely through the support of our advertisers. *Vue Weekly* is a division of 783783 Alberta Ltd. and is published every Thursday.

*Vue Weekly* is available free of charge throughout Greater Edmonton and Northern Alberta, limited to one copy per reader. *Vue Weekly* may be distributed only by *Vue Weekly's* authorized independent contractors and employees. No person may, without prior written permission of *Vue Weekly*, take more than one copy of each *Vue Weekly* issue.

Canada Post Publications Mail Agreement No. 40022989

If undeliverable, return to: *Vue Weekly*, 10303 - 108 Street, Edmonton, AB T5J 1L7

Audit Bureau of Circulations Member

## MAIL LETTERS

### MERCK FROSST RESPONDS

The article by Connie Howard entitled “Vaccine debate not over” (Jan 29 – Feb 4, 2009) contains misinformation about our HPV vaccine that we would like to correct.

First, the benefit of Gardasil is clear: the HPV vaccine is 96 to 100 per cent effective at preventing infections from the four HPV types (HPV 6, 11, 16 and 18) that cause the most clinical disease, including 90 per cent of all cases of genital warts, 55 - 72 per cent of vulvar and vaginal cancers and 70 per cent of all cervical cancers.

And while Ms Howard is right that most HPV infections are short-lived, HPV infections in Canada still annually lead to approximately 400 000 abnormal Pap smear results, 85 000 consultations due to genital warts and 41 450 new cases of genital warts, as well as 1400 cervical cancer diagnoses and 400 cervical cancer deaths. HPV is also linked to cancers of the vagina, vulva, penis and anus.

Ms Howard also questions the safety of the vaccine and the lack of independent studies. In this regard, note that the US Centers for Disease Control and Prevention (CDC) conducted an independent study that found no statistically significant risk for any pre-specified adverse events when comparing the administra-

tion of more than 375 000 doses of Gardasil to a control group that was not vaccinated with Gardasil. The pre-specified adverse events studied were Guillain-Barre Syndrome (GBS), seizures, fainting, appendicitis, stroke, deep vein blood clots (VTE) and allergic reactions.

Another independent body, the Public Health Agency of Canada, clearly states that the HPV vaccine is safe. The majority of adverse events reported in Canada following vaccination have been minor injection-site reactions.

Gardasil has also been endorsed by numerous major medical organizations, representing thousands of healthcare professionals across Canada, including the National Advisory Committee on Immunization (NACI), the Regroupement des gynécologues oncologues du Québec (RGOQ), the Society of Obstetricians and Gynaecologists of Canada (SOGC), the Society of Gynecologic Oncologists of Canada (GOC), the Federation of Medical Women of Canada (FMWC), the Society of Canadian Colposcopists (SCC) and the Canadian Paediatric Society (CPS).

We encourage readers to consult their physicians to obtain accurate information about the safety of Gardasil.

JAMES A MANSI PHD  
DIRECTOR, MEDICAL AND SCIENTIFIC AFFAIRS  
MERCK FROSST CANADA

### NICE FIGURES!

January 28 was Budget Day. It was also

the day the Fiscal Monitor, published by the Ministry of Finance, for November 2008 came out. Most Canadians know budgets are on paper—it's what money that comes in (or is borrowed) and what goes out that counts.

The Fiscal Monitor records revenue in, expenditures out and what's borrowed to make the two balance. Both during the election and when Flaherty's November budget projected a budgetary surplus Canada was already deeply in debt. This was known at those times but unmentioned, just as it was when the January 2009 budget presently being discussed was presented.

“Figures don't lie” and those of the Fiscal Monitor show Canada at the end of November was billions of dollars deeper in debt.

Does the second part of the saying, “... but liars figure” apply to Harper & Co? Canadians will have to determine whether or not consistent failure to publicly report Canada's fiscal situation was premeditated or just innocent oversight.

JOE HUEGLIN  
NIAGARA FALLS, ON

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email ([letters@vueweekly.com](mailto:letters@vueweekly.com)). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.*



# No such thing as free trade

## Is the Canada-Colombia FTA really going to help Colombia?

DAWN PALEY / dawn@vuwweekly.com

When Minister of International Trade Stockwell Day signed the Canada-Colombia Free Trade Agreement (FTA) in Peru on November 21, it was a happy day for Canada's oil and gas sector, but the deal was celebrated instead as a landmark for human rights and democracy in Colombia.

"Deepening both economic and political engagement between our countries is the best way Canadians can support the citizens of Colombia in their efforts to create a safer and more prosperous democracy," said Prime Minister Stephen Harper at the signing ceremony.

The Canada-Colombia FTA was negotiated in secret, and the texts of the deal have yet to be made available to the public.

As Day's pen slid across paper in Peru, a massive mobilization of popular movements had taken over the central plaza in Colombia's capital. The protests in Bogotá were the culmination of over six weeks of demonstrations across the country, known as a *Minga*, spearheaded by Indigenous peoples.

Crystal clear among the demands of the tens of thousands mobilizing in Bogotá was the immediate end to all Free Trade Agreements and the economic system these deals represent.

"Free Trade Agreements are never for the benefit of the people," says Rafael Coicué, a Nasa leader from Cauca, in southwest Colombia, who participated in the *Minga*. "These agreements are shaped by economic interests at the cost of life and sovereignty."

Having signed the FTA with Colombia, the Harper government evened the score with the Bush Administration in the US—both governments have now signed the agreement, but neither one has yet ratified the deal.

According to Foreign Affairs Canada, bilateral trade with Colombia in 2007 totaled \$1.14 billion, making it the fourth most important destination for Canadian trade in Latin America. Along with select exporters, Canada's extractive industries are among the sectors that could cash in on a free trade agreement with Colombia.

### THE ROLE OF THE WILD ROSE STATE

A briefing put together by Alberta's

## NEWS FREE TRADE

department of International, Intergovernmental and Aboriginal Relations, calculates that exports from Alberta to Colombia averaged \$48 million a year from 2002 to 2006. Almost half of Alberta's exports to Colombia in 2006 were made up of wheat and other crops, oil and gas equipment and transportation equipment.

More than 20 oil and gas companies from Alberta are currently active in Colombia, including Nexen, Enbridge and Petrominerales.

Enbridge owns 24.7 per cent of Oleoducto Central SA (OCENSA), the company that controls the largest pipeline system in Colombia. The outstanding portion of OCENSA is owned by Ecopetrol (Colombia's national oil company), TOTAL, BP and Triton Pipeline Colombia. Enbridge has been involved in the project since 1994, and today is responsible for operations along Colombia's largest pipeline.

Enbridge runs a Corporate Social Responsibility campaign, but according to the company's own power point presentation, they're "prepared for some NGO questioning," relating to their operations in Colombia.

There are 17 military bases and more than 1400 soldiers, airmen and marines stationed near the 820 km long pipeline. Enbridge claims that the constitution of Colombia requires them to have military personnel guarding their operations. Colombia's military has recently come under international scrutiny because of the "false positives" scandal, where civilians killed by the army were dressed up to appear like guerrillas.

In 1998, the OCENSA pipeline was bombed by the National Liberation Army (ELN), a guerrilla group active in Colombia's northeast. Seventy-one people were killed and many hundreds were wounded in the blast.

Amnesty International condemned the blasts as a "flagrant violation of international humanitarian law," and later revealed OCENSA was transferring arms to the XIV Brigade of the Colombian army, as well as employing a private security company whose operations aggravated the human rights situation for civilians living in the area near the pipeline.

"The relation with Israeli private security companies is potentially of concern given that in the past such companies have provided mercenaries, of Israeli and British and German nationality, to train paramilitary organizations operating under the control of the XIV Brigade," said Amnesty International.

Paramilitary activity along the OCENSA pipeline led to an eventual payout of victims by BP, which was then operating the pipeline. BP now carries out oil production and exploration in Colombia, and maintains a smaller stake in the OCENSA pipeline.

Nexen, for its part, has a non-operational stake in oil production in Colombia. "It is not a focus area for us and we have about eight to 10 people in the country," wrote Carla Yuill, Nexen's Manager of Corporate Communications, in an email to *Vue*. Nexen currently produces about 5000 net barrels a day in Colombia.

John Wright is the president and CEO of Petrobank, which has operations spanning BC, Alberta and Saskatchewan, and Petrominerales, which produces oil in the Llanos area of Colombia, which comprises the departments of Arauca, Casanare, Vichada y Meta. The company is also exploring in Putamayo and Neiva. Their operations net about 20 000 barrels daily and employ upwards of 130 people, plus a large amount of contractors.

Wright has been working in Colombia since 1992, and he's yet to come across any of the problems others have experienced in Colombia.

"You find you'll have exactly the same security issues you'd have in parts of Miami, or certainly in places like Caracas, or probably in a place like Lagos," he says.

The day before Wright talked to *Vue*, 10 people were kidnapped by the Revolutionary Armed Forces of Colombia (FARC) in Meta, one of the departments where Petrominerales is active.

Nonetheless, according to Wright, "It's very calm where we are."

### FREE TRADE: FOR BETTER OR FOR WORSE?

"Colombia is one of the most transparent places on earth to do business, it's as clean as Alberta when it comes to the oil industry," says Wright.

He has strongly advocated for the passage of the agreement, and he testified before the Standing Committee on International Trade's hearings about the deal.

"We're huge supporters of [the Canada-Colombia Free Trade Agreement]. I think Canada has an enormous role to play, we can show the world how you can do things with rational regulations, rational oversight and transparent business practices, and Colombia fits into that mould," Wright told *Vue*.

Not everyone agrees with Wright's perspective, however. Gustavo Triana, the second vice-president of the Colombian United Workers Federation (CUT) and a former Secretary of the Energy & Mining Sector, says that, with relation to the oil and gas sector in Colombia, "What the Free Trade Agreements do is ... stipulate that the services and engineering that is today done by [Colombian] nationals will be instead done by foreigners, by bringing in firms and technicians that displace ours, and removing national control mechanisms."

Resistance to the passage of a free trade agreement between Canada and Colombia goes beyond popular movements and trade unionists in Colombia. After months of hearings on the agreement, the Standing Committee on International Trade issued its report to the government, in which it recommended an FTA with Colombia not be signed.

"The Committee recommends that the Government of Canada maintain close ties with Colombia without signing a free trade agreement until there is confirmation that the improvements noted are maintained, including continued improvement as regards displacement, labour law and accountability for crime, and until the Colombian government shows a more constructive attitude to human rights groups in the country," reads the report.

### WORKERS BEWARE

Among the strongest voices of opposition against free trade agreement in North America are labour, especially the AFL-CIO in the US, and the Canadian Labour Congress north of the border.

Colombia is the world's most dangerous place to be a trade unionist. Since 1996, Colombia's National Trade Union School (ENS) has recorded the assassinations of 2690 trade unionists. According to Triana, these numbers include 135 workers in the oil and gas sector.

ENS numbers for 2008 show that last year, 46 trade union members were assassinated, 157 were threatened, 15 were arbitrarily

detained, 13 taken hostage and four were disappeared.

"The union movement is pretty strong in Colombia and I don't see them being persecuted in any way. The US side of it, of course, it's all just a big political sham, it's the AFL-CIO who are against the Colombia Free Trade Agreement," counters Wright.

"None of the Canadian companies linked to the oil sector ... have unions, and the reason is simple—they rely on third parties for labour, subcontracting, they don't hire [employees] directly and in that way get around union organizing," says Triana.

In addition to being a dangerous place for trade unionists, Colombia is home to a growing population of over four million internally displaced people, and plays host to irregular armed groups ranging from the FARC and ELN to paramilitary groups. Colombia is the hemisphere's largest recipient of "aid" money from United States though Plan Colombia, most of which goes towards military spending.

The Permanent Peoples' Tribunal, modeled on the Russell Tribunals that took place after the Vietnam war, spent three years studying the role of multinational corporations in Colombia over the last three years. A Nobel Laureate and a number of European Supreme Court justices issued the verdict of the Permanent Peoples' Tribunal last summer. Though no Canadian oil companies were named in the verdict, other extractives companies were denounced for their participation in human rights violations.

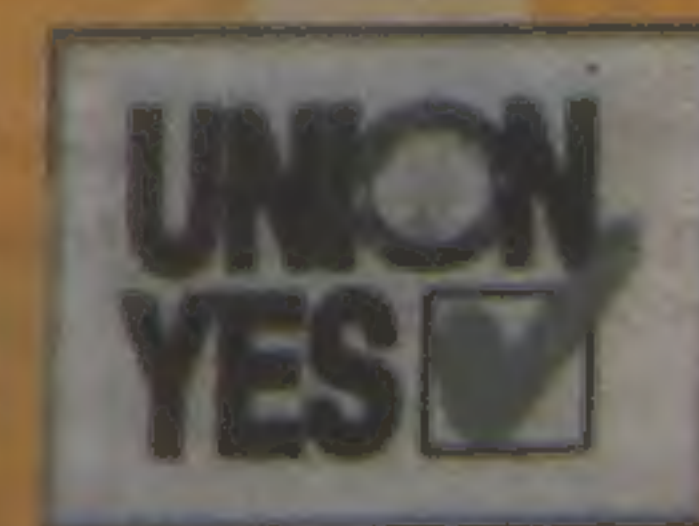
"Colombia seems to be, in one sense, like a true institutional political laboratory where the interests of national and international economic actors are fully defended through the state's abandonment of its functions and its constitutional duty to protect the dignity and life of the population, to which instead the state applies the Colombian version of the doctrine of national security," reads the verdict.

"It is not true that terror is an enemy of development of capital in Colombia, in fact, the opposite is true: there is terror so that transnational corporate and Canadian capital can develop their interests, because terror creates cheap access to the means of exploitation and production," says Manuel Rozenal, a Colombian surgeon who has lived in Canada.

It is expected that the Canada-Colombia Free Trade Agreement will be tabled in Parliament before the spring. Whether or not Liberal Leader Michael Ignatieff will direct the Liberals to vote against the deal—previous leader Stéphane Dion promised during the election campaign that he wouldn't support the FTA—is unknown. ▽

**ibew**  
**424**  
Alberta's  
electrical workers

**Live Better,  
Work Union!**



EDMONTON 461-9086  
WWW.IBEW424.NET



# Obama's Vietnam?

## COMMENT DYER STRAIGHT

GWYNNE DYER  
gwynne@vueweekly.com

You aren't really the US president until you've ordered an air-strike on somebody, so Barack Obama is certainly president now: two in his first week in office. But now that he has been bloodied, can we talk a little about this expanded war he's planning to fight in Afghanistan?

Does that sound harsh? Well, so is killing people, and all the more so because Obama must know that these remote-controlled Predator strikes usually kill not just the "bad guy," whoever he is, but also the entire family he has taken shelter with. It also annoys Pakistan, whose territory the United States violated in order to carry out the killings.

It's not a question of whether the intelligence on which the attacks were based was accurate (although sometimes it isn't). The question is: do these killings actually serve any useful purpose? And the same question applies to the entire US war in Afghanistan.

President Obama may be planning to shut Guantanamo, but the broader concept of a "war on terror" is still alive and well in Washington. Most of the people he has appointed to run his defence and foreign policies believe in it, and there is no sign that he himself questions it. Yet even 15 years ago the notion would have been treated with contempt in every military staff college in the country.

That generation of American officers learned two things from their miserable experience in Vietnam. One was that going halfway around the world to

fight a conventional military campaign against an ideology (Communism then, Islamism now) was a truly stupid idea. The other was that no matter how strenuously the other side insists that it is motivated by a world-spanning ideology, its real motives are mostly political and quite local (Vietnamese nationalism then, Iraqi and Afghan nationalism now).

Alas, that generation of officers has now retired, and the new generation of strategists, civilian as well as military, has to learn these lessons all over again. They are proving to be slow students, and if Obama follows their advice then Afghanistan may well prove to be his Vietnam.

The parallel with Vietnam is not all that far-fetched. Modest numbers of American troops have now been in Afghanistan for seven years, mostly in training roles quite similar to those of the US military "advisers" whom Presidents Eisenhower and Kennedy sent to South Vietnam in 1956 - 63. The political job of creating a pro-Western, anti-Communist

state was entrusted to America's man in Saigon, Ngo Dinh Diem, and the South Vietnamese army had the job of fighting the Communist rebels, the Viet Cong.

UNFORTUNATELY, neither Diem nor the South Vietnamese army had much success, and by the early 1960s the Viet Cong were clearly on the road to victory. So Kennedy authorized a group of South Vietnamese generals to overthrow Diem (although he seemed shocked when they killed him). And Lyndon Johnson, who succeeded Kennedy soon afterwards, authorized a rapid expansion of the American troop commitment in Vietnam, first to 200 000 by the end of 1965, ultimately to half a million by 1968. The United States took over the war. And then it lost it.

If this sounds eerily familiar, it's because we are now at a similar juncture in America's war in Afghanistan. Washington's man in Kabul, President Hamid Karzai, and the Afghan army he theoretically commands have failed to quell the insurrection, and are visibly losing ground.

So the talk in Washington now is all of replacing Karzai (although it will probably be done via elections, which are easily manipulated in Afghanistan), and the American troop commitment in the country is going up to 60 000. Various American allies also have troops in Afghanistan, just as they did in Vietnam, but it is the United States that is taking over the war.

We already know how this story ends. There is not a lot in common between President John F Kennedy and President George W Bush, but they were both ideo-

logical crusaders who got the United States mired in foreign wars it could not win and did not need to win. They then bequeathed those wars to presidents who had ambitious reform agendas in domestic politics and little interest or experience in foreign affairs.

That bequest destroyed Lyndon Johnson, who took the rotten advice of the military and civilian advisers he inherited from Kennedy because there wasn't much else on offer in Washington at the time. Obama is drifting into the same dangerous waters, and the rotten advice he is getting from strategists who believe in the "war on terror" could do the same for him, too.

He has figured out that Iraq was a foolish and unnecessary war, but he has not yet applied the same analysis to Afghanistan. The two questions he needs to ask himself are first: did Osama bin Laden want the United States to invade Afghanistan in response to 9/11? The answer to that one is yes, of course he did.

And second: of all the tens-of-thousands of people whom the United States has killed in Afghanistan and Iraq, would a single one have turned up in the United States to do harm if left unkilld? Answer: probably not. Other people might have turned up in the US with evil intent, but not those guys.

So turning Afghanistan into a second Vietnam is probably the wrong strategy, isn't it? ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

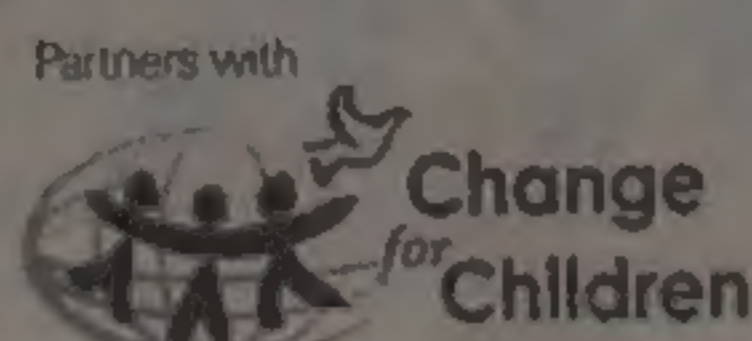
ONE can make a difference

BE ONE. JOIN US.

Climb Mount Kilimanjaro and change a child's life forever.



handsacrossafrica.org



## TOP 10 RINGTONES

- 1 Lady GaGa  
Poker Face
- 2 Katy Perry  
Hot N Cold
- 3 Kelly Clarkson  
My Life Would Suck Without You
- 4 Deborah Cox  
Beautiful U R
- 5 Buckcherry  
Don't Go Away
- 6 The Veronicas  
Untouched
- 7 Fall Out Boy  
I Don't Care
- 8 Britney Spears  
Circus
- 9 Beyonce  
Single Ladies (Put A Ring On It)
- 10 The Killers  
Human

**first DIBS**  
EXCLUSIVE RINGTONES  
TEXT "DIBS" TO 4321 & HAVE 1ST DIBS  
DELIVERED RIGHT TO YOUR  
VIRGIN MOBILE PHONE!

THIS WEEK'S  
FEATURE  
ARTIST: **PARAMORE**

## the season .ca



search the most  
comprehensive  
guide to the  
edmonton arts  
scene at

**theseason.ca**

landing page courtesy  
vueweekly.com





# Mind-expanding drugs

Keep your alternatives open

## WELL, WELL, WELL

CONNIE HOWARD  
health@vucweekly.com

Sometimes I feel this massive despair. Not just with the futility of writing against the flow of politically correct government-sanctioned orthodoxy, but with all of it. With people who apparently feel nothing but their own pain, people who missed the gene that permits us to see perspectives outside our own, people who are masters of labelling those they need to keep off balance as naïve or untruthful or inept or manipulative, people locked into narrow fundamentalist black-and-white ways of thinking, people with no concept of complexity.

It's a dynamic Robin Stern calls the Gaslight Effect, and I'm only now beginning to realize just how toxic and health-robbing it is. Resolution of conflict with these people is as likely as flowers in January.

I know, I'm a ray of sunshine today. Maybe it was hearing about Health Canada's most recent raid. They've shut down and seized the computers of the company supplying New Life products to Canadian naturopathic doctors. These are products I've relied on for decades, literally, to keep me well and manage my Achilles heel, and they're gone now, even from the backrooms of the few remaining brave naturopathic doctors, herbalists and stores who still had them, because they're afraid of being raided and shut down themselves.

Maybe it was that news, or maybe it was the new treatment guidelines on menopause that got to me—hormone therapy is our best option they say, even though the largest study on hormone replacement therapy ever conducted concluded otherwise, and even though five of the six authors of the new guidelines have ties to drug companies, and even though it's well-known that our bodies have trouble metabolizing synthetic hormones and that they stress our livers, and even though those of us at risk for breast cancer shouldn't use them and even though many of the confiscated New Life products worked out-

standingly well for depleted hormone levels and hot flashes and all the rest.

I'M CLEARLY ANGRY, and not only with Health Canada and unyieldingly self-righteous kinds of people in general. I'm angry with those willing to call Christine Maggiore the absolute worst kinds of names and put her in jail if she hadn't already succumbed to the cruelty of her illness. Her crimes are many they say, but her biggest is her refusal to have her daughter tested for HIV and have her put on HIV/AIDS meds. But that judgment is made on the premise that outcomes are always better when drug treatments are followed—a premise that hasn't actually ever, as far as I know, been scientifically verified.

One friend, who asked to remain nameless (for obvious reasons), tells me he has watched all but one of his HIV-positive friends die over the years—friends who did as they were told, who took their antiretroviral meds. He, also HIV-positive and so far refusing treatment, is alive and well. The truth is that we simply can't assume either Christine or her daughter would still be alive had they gone with recommended drug treatments.

Should we begin performing mastectomies because we have genes predisposing us to breast cancer? Some do this, I know, but some of us want to keep our breasts. And being at risk of disease down the road doesn't necessarily justify aggressive and toxic treatment early on. Non-toxic, non-drug, immune-optimizing measures have kept many very high-risk women vibrantly well into old age.

As my friend said, what set Christine Maggiore apart was her willingness to be unflinchingly realistic about the risks and toxicities of treatment, the unanswered questions and the potentially relatively lower risk of non-drug approaches. Does that not sound reasonable? Should we have to go into the closet because we believe it to be our fundamental right to choose our path, our medicine, our risk?

They—whoever they are—may never get it, but drugs aren't the answer to all that ails us all the time, at least not for all of us. ▽

# Info week

FEBRUARY 9 – 12, 2009

Don't miss this opportunity to get details about NAIT's wide range of programs. Free info sessions focus on different career sectors each evening.

## DAILY SCHEDULE:

6:00 pm: Welcome to NAIT presentation, NAIT Shaw Theatre

6:30 pm, repeating at 7:45 pm: Parents as Career Coaches seminar, Room E115

6:30 pm, repeating at 7:45 pm: Individual program info sessions as shown below. Please check website for room locations.

All sessions on Main Campus, 11762 - 106 Street. Free parking each evening.

### MONDAY FEBRUARY 9

#### Business and Administration

- Applied Banking and Business
- Bachelor of Applied Business Administration - Accounting
- Bachelor of Applied Business - Finance
- Bachelor of Business Administration
- Business Administration
- Accounting
- Finance
- Management
- Marketing
- Legal and Realtime Reporting
- Medical Transcription
- Records Management and Business Operations
- Part-time business courses

#### Media Arts

- Digital Media Design
- Game Development
- Graphic Communications
- Graphic Sign Arts
- Photographic Technology
- Radio and Television

#### Hospitality and Culinary Arts

- Baking
- Culinary Arts
- Hospitality Management
- Retail Meatcutting

### TUESDAY FEBRUARY 10

#### Engineering Technologies and Applied Sciences

- Bachelor of Technology in Technology Management
- Biological Sciences Technology
- Biomedical Engineering Technology
- Building Environmental Systems Technology and HVAC
- Chemical Engineering Technology
- Chemical Technology
- Forest Technology
- Geological Technology
- Industrial Heavy Equipment Technology
- Instrumentation Engineering Technology
- Materials Engineering Technology
- Mechanical Engineering Technology
- Petroleum Engineering Technology
- Power Engineering 3rd Class, 4th Class and Power Engineering Technology

#### I.T. and Electronics

- Avionics Engineering Technology
- Bachelor of Applied Information Systems Technology
- Computer Engineering Technology
- Computer Network Administrator
- Computer Systems Technology
- Electrical Engineering Technology
- Electronics Engineering Technology
- Network Engineering Technology
- Telecommunications Engineering Technology

### WEDNESDAY FEBRUARY 11

#### Building Construction and Design

- Architectural Technology
- Civil Engineering Technology
- Construction Engineering Technology
- Engineering Design and Drafting Technology
- Interior Design Technology
- Landscape Architectural Technology
- Millwork and Carpentry

#### Environment and Land Management

- Bachelor of Technology in Technology Management
- Geological Technology
- Geomatics (Surveying) Engineering Technology
- Water and Wastewater Technician

#### Trades-related programs

- Aircraft Skin and Structure Repair
- Auto Body Technician, Pre-Employment
- Automotive Service Technician, Pre-Employment
- CNC Machinist Technician
- Marine Service Technician

### THURSDAY FEBRUARY 12

#### Animal Studies

- Animal Health Technology
- Veterinary Administrative Assistant

#### Health Sciences

- Bachelor of Technology in Technology Management
- Biomedical Engineering Technology
- Combined Laboratory and X-Ray Technology
- Cytotechnology
- Dental Assisting
- Dental Technology
- Denturist Technology
- Diagnostic Medical Sonography
- Emergency Management
- Emergency Medical Technology - Paramedic
- Magnetic Resonance
- Medical Laboratory Assisting
- Medical Laboratory Technology
- Medical Radiologic Technology
- Occupational Health and Safety
- Personal Fitness Trainer
- Respiratory Therapy

You could win a \$1000 tuition credit or an iPod touch just by attending Info Week!

DETAILS AT WWW.NAIT.CA OR CALL 780.471.8874  
EDUCATION FOR THE REAL WORLD





# Next Week in VUEWEEKLY



## Valentine's FASHION

Check out all the sexy  
photos next week and  
online at [vueweekly.com](http://vueweekly.com)



## Turbulence on the information highway

**MEDIA LINKS**  
STEVE ANDERSON  
[steve@democraticmedia.ca](mailto:steve@democraticmedia.ca)

On February 17 hearings that could well decide the future of internet broadcasting in Canada will begin in a small room across the river from the Parliament buildings in Gatineau, Québec. There the Canadian Radio-Television and Telecommunications Commission (CRTC) will decide whether to roll back its 1999 decision to exempt internet content from regulation.

Some of the questions the CRTC will be considering are: what is "new media" (read: Internet) broadcasting? What might its impact be on the Canadian broadcasting system? What regulatory measures and/or incentives are needed to boost Canadian broadcast programming on the Internet? The answers to these questions could well shape the future of Canadian broadcasting both on and off line.

### DEFINITION FOR THE FUTURE OF MEDIA

Defining what exactly comprises "new media broadcasting" will be tricky. The new media broadcasting definition could have huge implications for online independent media in Canada. For example, many of the independent outlets that publish this column could have access to an independent "Internet Broadcast Fund" if the CRTC provides a relatively flexible definition.

The definition of new media broadcasting will also have implications for Canadian content production more broadly. The definition should prevent conventional broadcasters from bypassing their current obligations when using the Internet to distribute videos. However, licensing new media producers and mandating Canadian content rules upon them is a step too far. Such a heavy-handed approach would stifle online innovation and user-generated content production.

### CANADIAN PRODUCTION UNDER THREAT

Canadians generally watch American programs on television and Canadian programs are to a large part financed through the advertising revenue and subscription fees they pay to watch those programs. If people gain direct access to those American programs outside of the regulatory systems designed to put some of that revenue back in the production of Canadian programs, the result could be a disaster for Canadian program production.

It's not that Canadian producers make programs nobody wants to watch. On the contrary, audiences for Canadian programs are at all-time highs and growing. It's simply that American programs general-

ly pay for themselves in their home markets and, thereby, are sold at huge discounts to Canadian broadcasters. As heavily advertised and marketed American programs flood Canadian markets, it becomes increasingly difficult for Canadian programs to attract audiences and generate revenue.

Because American programs enjoy such an economic advantage in Canadian markets, broadcast regulation is designed to ensure that Canadian programs have space in the schedule and that there is money to pay for them. But as more and more foreign—mainly American—broadcast programs are available over the Internet, this delicate balance could be lost. Big broadcasters have the privilege of using the public airwaves and enjoy access to public support mechanisms. Requiring a limit on repurposed American content is the least of which we should be requiring of them.

### CAN WE MAINTAIN PROFESSIONAL CULTURAL PRODUCTION?

Because American programs enjoy the same economic advantages on the Internet as they do in cable and satellite markets, production funds like those available for these traditional markets will be necessary. But exactly where will the money come from?

One likely source of funding is the windfall profits from telecommunications carriers. Just as the companies that distribute broadcast programs now pay into a production fund, the telecommunications carriers that provide access to the Internet might also be expected to contribute to a fund through a telecom levy.

To be clear the telecom levy would be applied exclusively to the large carriers (Bell, Telus, Rogers, Shaw, Videotron). Independent ISPs that purchase wholesale bandwidth from the major carriers should be exempt so as to avoid eroding their market share, and to further encourage competition and investment in the Internet service market.

Ensuring that regulation will encourage both innovation and a Canadian presence on the Internet should be the priorities for the CRTC in these hearings. To that end the Internet Broadcast Fund should be used as a mechanism to support independent and community media which are in need of sustainable revenue streams, and vital to supporting a democratic culture in Canada. ▽

*Steve Anderson is the national coordinator for the Campaign for Democratic Media. He is a contributing author of Censored 2008 and Battleground: The Media. Media Links is a monthly syndicated column on media issues supported by CommonGround, The Tyee, Rabble.ca, Vancouver Observer and Vue Weekly.*



**Nationwide inventory  
blowout sale**

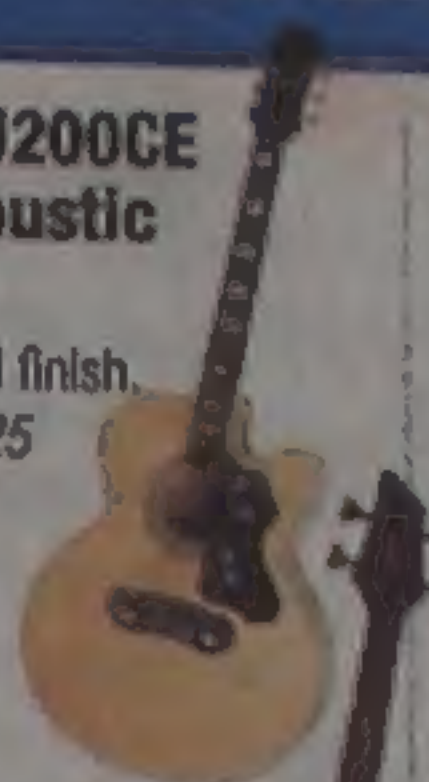
huge  
deals!  
great  
savings!

**0%**  
**Financing\***

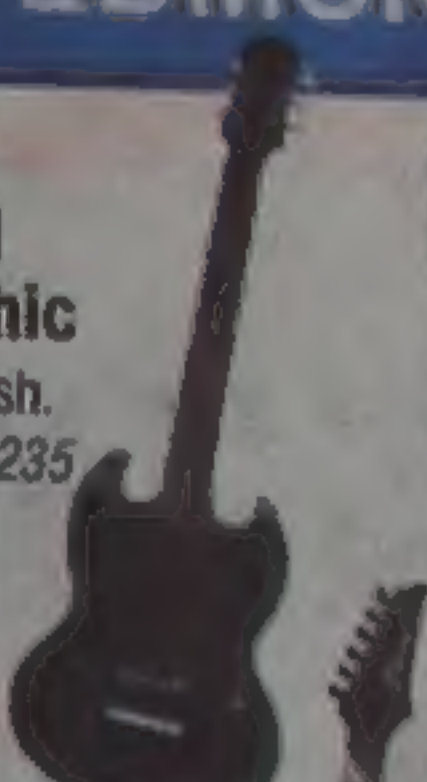
on everything in the store

PLEASE NOTE: NOT ALL PRODUCTS AVAILABLE  
AT ALL LOCATIONS. QUANTITIES ARE LIMITED  
ON CERTAIN ITEMS.

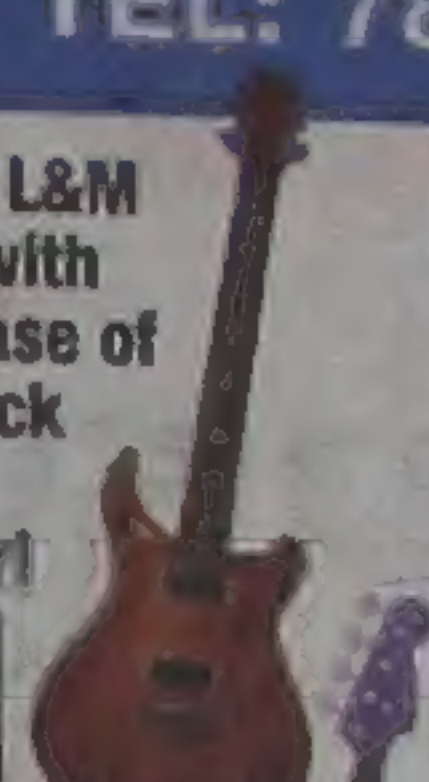
Epiphone EJ200CE  
Electric-Acoustic  
Cutaway  
In Antique Natural finish.  
(300553) Reg: \$525  
**BLOWOUT  
PRICE!**  
**\$425**



Epiphone  
EGG1PBBH  
G-310 Gothic  
Plain black finish.  
(293794) Reg: \$235  
**BLOWOUT  
PRICE!**  
**\$169**



Free \$100 L&M  
Gift Card with  
the purchase of  
any in-stock  
US-made  
PRS guitar!



Digidesign  
Velvet  
Electric  
Piano Plug-in  
(267430) Reg: \$290  
**BLOWOUT  
PRICE!**  
**\$75**



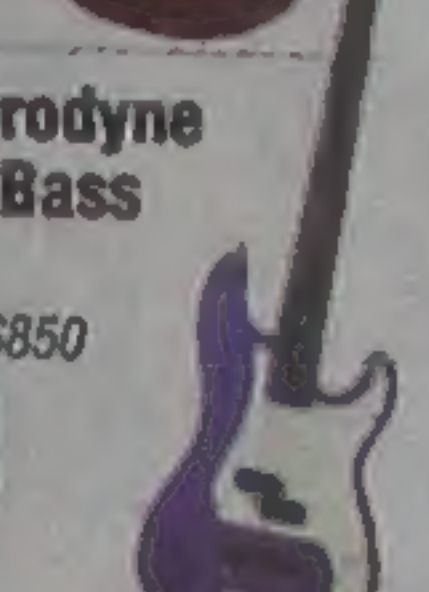
Stagg BC300 Fusion  
4-String Basses  
Various colours.  
Reg: \$245  
**BLOWOUT  
PRICE!**  
**\$129**



Ibanez  
RG420EG SBK  
(265532)  
Reg: \$565  
**BLOWOUT  
PRICE!**  
**\$299**



Fender Aerodyne  
Classic P-Bass  
Special  
(265126) Reg: \$850  
**BLOWOUT  
PRICE!**  
**\$599**



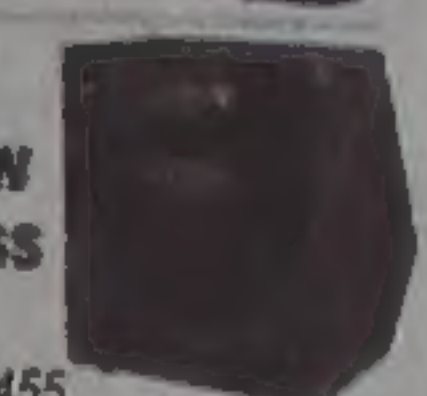
Novation  
V-Station  
Virtual  
Synthesizer  
(268802) Reg: \$65  
**BLOWOUT  
PRICE!**  
**\$49**



Traynor  
YCV80Q 80w  
2-Channel  
4x10" Combo  
(112732) Reg: \$995  
**BLOWOUT  
PRICE!**  
**\$795**



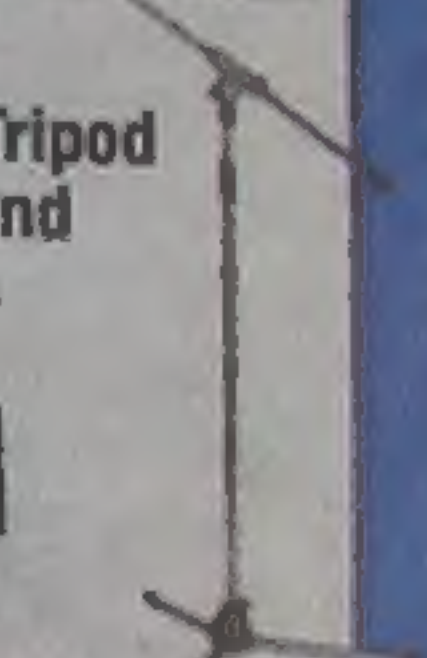
Fender  
B-DEC 30w  
1x10" Bass  
Combo  
(252303) Reg: \$455  
**BLOWOUT  
PRICE!**  
**\$329**



Boss DS1  
Distortion  
Pedal  
(004219)  
Reg: \$50.50  
**BLOWOUT  
PRICE!**  
**\$43.99**

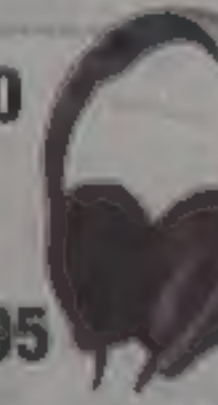


Yorkville  
MS2305 Tripod  
Boom Stand  
Chrome finish.  
Reg: \$37.99  
**BLOWOUT  
PRICE!**  
**\$22.99**



Pearl BC-100S Boom  
Straight Cymbal Stand  
(288073) Reg: \$68.99  
**BLOWOUT  
PRICE!**  
**\$49.95**

Sennheiser EH250  
Headphones  
(281104) Reg: \$44.99  
**BLOWOUT  
PRICE!**  
**\$29.95**



Alpine AL-226L  
Flute Outfit  
(007771) Reg: \$325  
**BLOWOUT  
PRICE!**  
**\$275**

**plus tons  
more gear  
in-store!**

**1/2  
PRICE!**

**HALF PRICE RENTAL DAY IS FEBRUARY 28, 2009!**  
Applies to any new rentals taken on February 28, 2009 OAC. 1 month maximum term.

**FRIDAY FEBRUARY 13th  
SATURDAY FEBRUARY 14th**

# International Week Concert

# SOUL FOOD

Students' Union Building Myer Horowitz Theatre, February 6, 7:30 PM

featuring  
**SOULJAH FYAH  
FARA PALMER**

**PEOPLES' POETS NUNTA**  
TARAS KOMPANICHENKO AND JURIJ FEDYNSKYJ  
TENDAI MUPARUTSA AND FRIENDS  
FIREFLY THEATRE I-HOUSE  
DODEL KIDS CLUB JUNETTA JAMERSON

**VUEWEEKLY**

UNIVERSITY OF  
ALBERTA  
INTERNATIONAL



# What's the opposite of 1337?

## GAMES INFINITE LIVES

DARREN ZENKO  
infinite\_lives@vuwweekly.com

I'm deep inside the end-game of *Fallout 3*. Not the "end of the game"—those final disappointing stages of the hopscotch Main Quest, which culminate in an epic act of thrilling button pushing—but a phase of play common to my experience of all Bethesda's massive roleplaying games, the phase in which I replay and replay and replay, starting new characters each time, speed-running by rote through a few muscle-memorized locations to gather a basic suite of favoured hardware and then setting off randomly into the wasteland in search of new kicks among the irradiated. But kicks are getting harder to find; I'm still enjoying myself greatly in a self-hypnosis kind of way, but returns



in novelty and wonder are diminishing. You never get a second chance to meet a Super Mutant for the first time, sadly.

This situation is ameliorated by the gradual release of downloadable content (DLC), the aftermarket add-ons meant to extend your play experience—kind of like DVD extras, if you had to pay separately

for commentary tracks, making-of videos and original theatrical trailers. Whether or not the content's worth it is the question. The quality of Bethesda's DLC has historically been hit-or-miss; last time out, with *Oblivion*, they really put a bee up the fanbase's ample ass with their first downloadbale, the spectacularly trivial *Horse Armor* extension—five bucks to make your trusty steed(s) slightly more fireballproof in gaily patterned jousting livery. They ended up pacifying those butt-bees somewhat with the excellent *Shivering Isles* expansion, but the damage had been done: "horse armour" is now dismissive game-nerd shorthand for any pointless, overpriced downloadable cynically engineered to squeeze a bit more cash from the suckers. Thing is, I would have actually preferred the *Fallout* equivalent of horse armour—some kind of doggie flak jacket for my canine companion so he wouldn't be so uselessly

fragile when the missiles start flying—over what we got last week. No bush-beating: *Operation Anchorage*, the first *Fallout 3* DLC, is a piece of shit.

What's great about *Fallout 3*? Exploration, freedom, choices (or the satisfying illusion thereof), interesting visual design, humour, the sense of a deep, rich world with a past, a present and (maybe) a future. Instead of giving us more of this, *Operation Anchorage* strips away everything uniquely *Fallout* and uses the skeleton of the game's mechanics to present a series of limited, walled-off, bland, flat, ugly, joyless military missions. If you thought *Fallout 3* would be improved by being less like a free-roaming post-apocalyptic RPG and more like any third-rate army-dude shooter you might find gathering dust in a Blockbuster bargain bin alongside 20 unopened copies of [INSERT NAME OF UNOPENED GAME HERE], then this expansion has your name ("Semperfi\_4868"? "XXMast3rCheefXX"? ) written all over it.

The hook is that a bunch of Brotherhood of Steel Outcasts have discovered what they believe to be a pristine cache of pre-Bombs military hardware, but the vault (small-v; not a Vault) in which the goodies are kept is sealed by a particularly cumbersome and ridiculous lock: in order to open the door, somebody (you) has got to enter a US Army virtual-reality machine and successfully play through a simulation of the legendary Liberation of Anchorage from the marauding Chinese. A deadly simulation; "You die in there, you die for real!" the Outcast bossman assures you, quoting from every goddamn VR-gimmick movie and game ever made. And so, in you go: take the part of a generic army commando, put together the

virtual squad of retarded AI allies who will divide their time between blocking your shots with their heads and ignoring enemies standing right beside them, and head on into one of the least-inspired assemblages of FPS-standard catwalks, bunkers, warehouses and trenches where you'll blast away at hundreds of identically faceless Chinese nobodies.

I asked myself ... "Is this a joke?" I wanted to give Bethesda the benefit of the doubt. Maybe they dropped *Operation Anchorage* on us as some kind of satirical comment on the emptiness and predictability of military shooters? Even then, the satire fails; there was not a single moment of fun to be had in two entire playthroughs. Two? Oh, yeah ... the first time I thought maybe I wasn't having fun because it was too easy; even with the difficulty setting maxed, with a level-16 sniper character I just sleepwalked through the whole thing, blowing off heads like dandelion fluff. So I went in again as a fourth-level knife fighter, thinking, OK, I'll mix it up street-style and that ought to make me sweat ... and, no. A little bit tougher—I actually died once!—but still boring, and it still ended with the same tedious backpedalling circle-dance that was supposed to pass for a boss fight. Lame. "LAYM," even.

And all for the pleasure of unlocking a single room full of exciting new weapons and armour. Check it out: a bitchin' stealth suit that makes you nearly invisible and a goddamn lightsaber. Well, not really a lightsaber ... just a sabre that emits light. And electricity. So now I'm basically Snake Eyes with a lightning sword, and the whole game is too easy. Awesome. Totally worth 10 bucks. ▽

YOGA STUDIOS, PROPS & TRAINING • FITNESS CENTERS • HEALTHY FOOD & BEVERAGE CHOICES • SPIRITUAL MEDICINE • PERSONAL DEVELOPMENT • MOTIVATIONAL SPEAKERS & COACHING • ALTERNATIVE THERAPIES

## The Body Soul & Spirit Expo

Canada's Holistic Wellness & Spiritual Lifestyle Event.

explore experience enlighten

**EDMONTON**  
MARCH 27-29, 2009  
SHAW CONFERENCE CENTRE  
FRIDAY 3-10 SAT. 10-9 SUN. 11-6  
9707 JASPER AVE.

**CALGARY**  
APRIL 17-19, 2009  
BIG FOUR BUILDING  
FRIDAY 3-10 SAT. 10-9 SUN. 11-6  
STAMPEDE PARK

### Get ready for our most dynamic & exciting events yet!

Imagine seeing some of the world's most inspirational & life changing speakers, authors & teachers - at an amazing price! In our quest to expand our events we are committed to bringing you more, Feature Workshops, and Keynote presentations.

Come experience & explore many intriguing exhibits, and attend free lectures offered by experts, and authors from across North America to as far away as Australia, India, the United Kingdom and beyond!

## GRAND DOOR PRIZE

A WEEK IN WHISTLER WITH DEEPAK CHOPRA

Join Deepak Chopra, David Simon, and the Chopra Center staff for a life-changing journey of meditation, celebration, and inner transformation this summer at Seduction of Spirit.

**EXHIBITOR OPPORTUNITY**  
1-877-560-6830

**CREATION IS ECSTASY!**  
with Anodea Judith, Ph.D.

**The Seven Gifts for Humanity:**  
The Angelic Gateway as a Quantum Event.  
with G.W. Hardin

**Traps in the Ways We Pray:**  
Discover the Quantum Power of Prayer  
revealed by Christ I  
with Miceal Ledwith Ph.D.

**VUEWEEKLY**

Expo admission only \$12 Purchase advanced tickets online.

For more information, lecture programs, exhibitor lists, coupons contests, prizes & more at...

**www.BodySoulSpiritExpo.com**

## FINISH FASTER WITH UNIVERSITY CANADA WEST.

**Undergraduate Programs:**

- Bachelor of Commerce
- Bachelor of Commerce in Technology Management
- Bachelor of Arts in Media and Communications
- Bachelor of Arts in Economics

**Degree Completion:**

- Bachelor of Commerce

**Graduate Programs:**

- Master of Business Administration

### Quality Education + Innovative Approach

Earn an exceptional education and recognized credentials at University Canada West. Our innovative undergraduate programs allow you to earn a **traditional Bachelor's degree** in a conventional timeframe or in as little as two years on the accelerated path. Additionally, our **Degree Completion** program can help you turn your college business diploma into a Bachelor of Commerce degree either on campus or online. **Call us to learn more.**

TO REGISTER OR FOR MORE INFORMATION CALL  
1.877.431.6887 OR VISIT  
WWW.UNIVERSITYCANADAWEST.CA

UNIVERSITY CANADA WEST



# HOCKEY

DAVE YOUNG AND TB PLAYER  
inthebox@vueweekly.com

**THE FAR CHOICE = FIRE THE COACH**  
Poor Craig MacTavish. I hope he has an iPod or some music in his car. Turning on the radio would likely result in road rage. I've always been amused by the

**"Clutch":** 1) The third foot pedal in an automobile; depressed when shifting gears. Not found in automobiles with automatic transmissions. 2) Word used to describe a sports feat successfully pulled off in a crucial moment or to describe a player who pulls off these feats reliably. Not found in Rexall Place much anymore. ♡

[www.angryflowers.com](http://www.angryflowers.com)



I'LL TAKE  
QUESTIONS.

MR. COLI,  
DO YOU...  
UH... EAT?

HAH!

SORRY NO.

THOUGH I DO METABOLIZE  
ORGANIC COMPOUNDS IN  
THE PRESENCE OF OXYGEN.

A cartoon illustration of a character with a large, round, flaming head, screaming "AAAAH!!!" in a speech bubble. The background is filled with the sound effect "SSSSSSSSSS".

**NorQuest**  
COLLEGE

11/11/11 10:09:55 AM

- Physical Therapy Assistant Diploma Program
- Mental Health Rehabilitation Certificate or Diploma
- Therapeutic Recreation Certificate or Diploma
- Occupational Therapy Assistant Diploma - **NEW** Sept 2009

Full-time and distance delivery

Your **Quest** for  
a career starts here



# DISH

## This Ox bellows

GORDON MORASH / gordon@vueweekly.com

I think I may have just had the perfect meal. One that engaged all of the senses, but especially tickled the tastebuds in an almost magical way. It wasn't the most exotically composed meal or even the most sophisticated of offerings that I've had in my life. But it was just what I needed for winter sustenance, when a simple braise of beef short ribs topped with caramelized onions proved to be everything that does a body good.

The **Red Ox Inn** is one of those just-big-enough places that floats under the radar. Twelve tables is all the dining room contains. One server for the wine, apps and mains, and one more—often chef Frank Olson's wife Andrea—for the desserts and post-prandial drinks. This is one efficient restaurant with exceedingly exact and well-timed service. It's also the kind of room where long-seasoned couples hold hands across a table, speaking conversations that are low and knowing.

For part of its life, the Red Ox was a restaurant owned and operated by a retired gentleman with a need to be occupied. The regulars knew to come on Fridays for chowder. A shift in ownership was stewarded by a chef for whom one sauce on a plate was never enough—certainly not when you could add another two. For the past 10 years, Frank and Andrea have brought it to its current incarnation, where fine cuisine is given the delicacy of complement, counterpoint and balance.

The Black and Blue Salad (\$12), for instance, comprised of butter lettuce

REVUE

TUE - SUN, OPEN AT 5 PM

RED OX INN

9420 - 91 ST; 780.465.5727

in a blue cheese-herb dressing that presented the acidic nature of *fromage bleu* and then turned the corner to an almost honeyed cast. Sitting atop the greenery was a small scattering of freshly sautéed, black pepper-seasoned beef tenderloin, so tender in texture that it resembled more a heavily flavoured compound butter. To complete the plate, a pickled selection of onion tendrils, enoki mushrooms and lightly curried golden beets. Talk about palate engagement!

The same attention to flavour games was found in the soup of the day, a silken-texture coconut-red beet broth (\$8) dressed over top with a relish of papaya, red onion, and apple or jicama. Again, just when it seemed that my tastebuds knew what to expect with the coconut, the sweetness of the red beets asserted itself, and moved the soup beyond expectations.

I stuck to the beef theme with the red wine-braised beef short rib (\$35), a special for this evening, set upon a richly flavoured square of mascarpone polenta that was as close to a gel as a fine cornmeal grain can possibly get. The single bone-in short rib was fork-tender—as it should be—and easily picked up the aromatics of the red wine jus, onions, carrots and celery. The genius of the dish, however, was a lightly garlic oil-dressed arugula



salad, which provided the peppery counter to the sweetness of the polenta, beef and a decoration of caramelized onion. Indeed, the salad scarcely needs a dressing; a simple muddle in the red wine sauce was enough to complete the flavour profile. The accompanying crisply prepared vegetables were a solid example of yin-yang sweet and bitter: carrots, braised tiny cipollini onions, broccoli and green beans.

For dessert, I chose a slice of warm blueberry-white chocolate bread pudding (\$9), drizzled with a barely sweet caramel sauce and buttressed with an ultimate essence-of-vanilla crème anglaise. Pair this with a cappuccino (\$4.50) or a espresso (\$3.50). Even a touch of port or the French apple brandy Calvados will bring out the sweet of the blueberries. I've pampered myself mightily in desserts over the years under the Olsons' tutelage. The fresh lemon tart with a pine nut crust (\$9) is no over-the-top sweet thing you might find in restaurants that are afraid

to give you bite at the end of the night. Instead, this dessert easily lives up to its name—tart and dark, and served with a raspberry sorbet that adds just enough sweetness. A baked-to-order individual chocolate cake (\$9) comes to the table warm and accompanied by a vanilla bean ice cream, which, like the crème anglaise of bread pudding fame, is exactly the capper you need for an evening such as this. And the pecan pie (\$9), served Southern style with whipped cream and caramel sauce, is a classic. Not too sweet, so that the flavour of the pecans shines through.

I can also tell you that such delicacies as the Squash and Duck appetizer (\$16) of duck confit on butternut squash ravioli, hazelnut brown butter, wild mushrooms and sage is a keeper, as is the grilled rack of lamb (\$34), served with a cassoulet of Irving Farm's duck confit sausage, truffled polenta, and a red wine demi glace.

I have ventured to Red Ox in its past three incarnations and the current edition, to me, is the very best.

Do make a reservation. We regulars and semi-regulars readily claim our tables—if you're in the mood for romance, request the corner booth by the window. Diners who annually vote in the Creperie as the most romantic restaurant in town should take a good look and taste at Red Ox.

This is one place that, thankfully, is not controlled by the whims of a chain. It aims to be local in accessing its ingredients. According to Frank, the farmers' markets are ideal for vegetables; he deals with local purveyors of pork, beef and organic chicken, at a time when diners are set to be impressed with what is found in their own back yards. Irving Farms, for instance, is located in Round Hill, just 40 minutes of southeast of Sherwood Park and is known for its flavourful sausages, as well as its heritage Berkshire pork.

For a small restaurant that can easily be forgotten due to its neighbourhood and off-the-beaten track location, Red Ox makes a mighty culinary bellow. ▾

## Winter Warmers

Comfort food you love.

Made even better.

Ricky's





# You're gonna love this soup

JAN HOSTYN / jan@vancouverweekly.com

Imagine not liking soup. Any soup. Some people simply don't care for the stuff. Or so I'm told by Andrea Donini, creator and purveyor of all things soup, only she puts it a bit more politely: "Some people have an aversion to soup." Donini owns and operates the recently launched Earthly Delight Soup Co and has actually had people turn down piping hot samples of her wares, simply because they say they don't like soup.

Donini, a creative soul who also paints, writes, edits, sculpts and gardens, can be found at the Sherwood Park Farmers' Market on Thursday nights, and at the Old Strathcona Market on Saturdays—she's the one with the soup. Tucked away behind her table, carefully stashed in one of her little coolers, you'll find frozen containers stuffed full of tantalizing and nourishing ingredients, all carefully crafted into comforting and delicious soups. Lift the lid of one of those coolers and you might find a stack of hearty baked potato soup, complete with smoky bacon and rich sour cream, or some bold and creamy yam and garlic with roasted carrots and a touch of parmesan—an updated variation of the roasted carrot soup her nonna used to make.

She's come a long way from 10 years ago—"I basically burned everything I put on the stove," she says. But an obsession with French onion soup and the frustration of not being able to find that perfect bowl permanently etched in her memory changed all that. Never one to back away from a challenge, she decided on a plan of action: "I'll just learn how to do it myself." Her home took on the smell of an onion soup factory as she experimented with countless variations. She said she just kept trying and trying (and trying), until, with a bit of help from a splash of beer, she was finally satisfied.



**PREVIEW** **ANDREA DONINI**  
EARTHLY DELIGHT SOUP CO  
760.474.5665

**THAT WHOLE EXPERIENCE** led to an obsession with soup in general. "I started trying to make soup with everything." It was another outlet for all her creative energy and, like whatever she decided to tackle, she dived right into it. "I loved the process of making the food."

So why soup? Donini says it's something quick that can give you "both comfort and surprise." Too often people reach for whatever happens to be easy, and it turns out to be cruddy, both in flavour and nutritional value. She thinks soup can be emotionally and physically satisfying and still taste good. And what can be quicker than pulling a tub of soup out of the freezer and heating it up?

Donini hopes to open her own little soup kitchen one day and is more than willing to hire some help for labelling, cleaning, perhaps even sell-

ing. Just not with actually making the soup. "Someone else just doesn't feel the ownership of it." Besides, she says you just can't take a recipe, no matter how carefully crafted, and throw everything in a big pot. Ingredients are never the same twice: carrots may be sweeter from one day to the next, garlic more pungent, tomatoes a bit juicier, so every pot requires tweaking and perfecting. It's always a "work in progress." And Donini feels she's the best person to do that tweaking.

Right now she offers about six different soups, and, because she tries to use local ingredients whenever possible, the flavours change right along with the seasons. Roasted tomato is simply not an option in the depths of winter—the tomatoes available just don't taste like tomatoes. And for spring, Donini is cooking up a soup that tastes like fresh asparagus, dressed with a slight drizzle of hollandaise.

If you are already a soup lover, Donini is convinced you'll approve of her various interpretations. And if you're not, try a sample. It's worlds away from the stuff you dump out of a can. ▽

## MAKI MAKI

Japanese / Vietnamese  
Restaurant & Bar



## Grande Opening

Come in & try the best Sushi in town  
plus traditional Vietnamese food

**8109-101 STREET ■ EAT-IN & TAKE OUT**  
(one block off Whyte Ave)

## LANGANOSKIES



## Vegetarian and Vegan Choices Every Day!

Plus check out the awesome  
**Vegetarian Vibrations Buffet**  
The Last Tuesday of Each Month!

**Voted Edmonton's best African restaurant**

9920-82 Ave langanoskies.com 432-3334

## FOOD NEWS! DISH WEEKLY

### GET CULTURED

Have you ever gone to some classy restaurant and they serve you a great dinner and a beautiful wine and then explain to you why everything was just so perfect and you can tell that they not only put a lot of thought into this but also have a wealth of knowledge acquired over many years which allows them to do this? If so, here's your chance to be working towards being on an even higher level and, if not, here's your chance to be that guy!

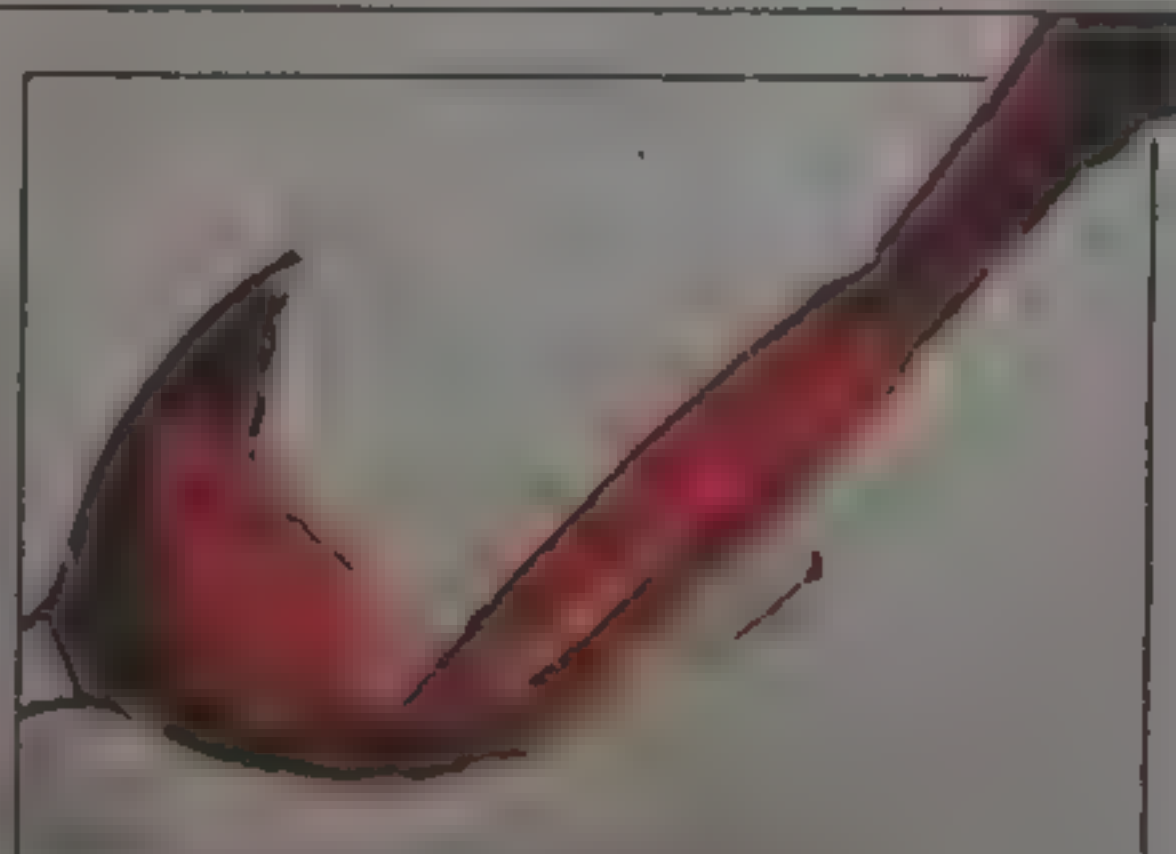
Capitals restaurant at the Sutton Place is hosting a wine and food pairing event this Fri, Feb 6 from 4 until 6 pm.

Chef Joe Srahulek will be presenting mouth watering food and matching it with wine perfectly suited to making all of the flavours come alive. Attending this event won't make you an expert, but if you're lucky you'll pick up some pointers. Wines featured include Bollini Pinot Grigio, Cocci Grifoni Tellus, Toscolo Chianti and Toscolo Vernaccia Di San Gimignano. To reserve a seat go to [edmonton.suttonplace.com/Capitals\\_Wine\\_Club.htm](http://edmonton.suttonplace.com/Capitals_Wine_Club.htm)

### VALENTINE'S: IT'S COMING!

Now would be a good time to figure out what you and your main squeeze are doing on Valentine's Day (and maybe what you and your alternate squeeze will do the day after). If you don't already have dinner reservations, or you don't feel like fighting through the crowds of goopy eyed couples to get to your table at one of the more chi chi restaurants in town, might I suggest you check out what Dinner Revolution has to offer for this Valentine's Day?

Dinner Revolution - those fine folks



who let you assemble entrées at the store ahead of time and take them home to heat and eat them—has a solution for those of us who would like a fancy Valentine's dinner but without the hassle or price of going out. The company, which also has prepared take away options, has created a chef cooked romantic dinner option for two that you can take home and surprise your special someone with, or cook together. And at only \$35, it's more affordable than what a lot of the restaurants are going to cost this Valentine's Day. For more information, or to book a meal for two, visit the "Specials" section of their website at [dinnerrevolution.com](http://dinnerrevolution.com) ▽

## Origin India

10511-82 Ave  
780.436.0556

INDIAN TANDOORI CUISINE & COCKTAIL BAR

Reservations recommended



**Daily lunch & dinner buffet | Exclusive wine & beer menu**

HOURS OF OPERATION  
SUN-THU 11:30am-11pm  
FRI & SAT 11:30am-2am

HAPPY HOURS:  
DAILY 4-6pm  
EXOTIC INDIAN HORS D'OEUVRES

to compliment our fine food  
**take out menu available**



# SHERBROOKE LIQUOR

500 DIFFERENT BRANDS OF BEER!

Just a part of why we're Edmonton's 2008 LIQUOR STORE OF THE YEAR.

Wine Tasting every Wednesday from 4 til 8 pm

11819 ST. ALBERT TRAIL NW, EDMONTON

(Hours: Mon-Fri 10am-10pm, Sat 10am-9pm, Sun 11am-8pm)

# Sofra

AUTHENTIC TURKISH CUISINE

Open Tuesday to Sunday for dinner at 5 pm

Please phone for Reservations

10345-106 St. 423-3044

# Slowing down in Edmonton

ANGIE ROOS / angie@vancouverweekly.com

Not so long ago, all food was slow food. Our grandmothers grew their own food, prepared meals from scratch and ate together at the table. They didn't eat high-glucose-fructose corn syrup or butylated hydroxyanisole. And they would probably have a good laugh to think that this idea of cooking with food that you grow yourself and baking some bread and eating it together is now revolutionary. Is this a revolution? According to Slow Food members worldwide, it certainly is.

In 1986, Carlo Petrini organized a protest against the building of a McDonald's near the Spanish Steps in Rome. Three years later, he founded the International Slow Food Movement, asking members to not only renounce fast food, but also the fast pace of our modern lifestyles. He wrote a Slow Food manifesto that is now the basis of a worldwide movement to slow down. The Slow Food manifesto believes in preserving food traditions and supporting local economies, protecting traditional recipes and supporting locally grown and manufactured food. It also advocates eating simply for pleasure's sake: taking your time, savouring your food and eating together socially.

Inspired by Petrini and the Slow Food International movement, **Slow Food Edmonton** is dedicated to supporting and celebrating the food traditions of Edmonton and Northern Alberta and bringing people of like mind together to share ideas and food in a friendly atmosphere. Another goal is to bring food producers and consumers closer together. Slow Food members Cyrus Shaoul and Thea Moss believe that the Edmonton chapter wants to help people eat food that is good, clean and fair.

Moss elaborates, saying, "We want to promote food that is tasty and nourishing, minimally polluting in its production and transport, and ethical-

# FOOD SLOW FOOD

ly produced and traded."

Shopping at your local farmers' market is a great way to meet firsthand the people that are growing your food. It is mutually beneficial because the farmers need support and the consumer wants food that is fresh and high-quality. Your money stays in the community and everyone wins.

So, how can one eat good, clean and fair food in Edmonton? Slow Food members Shaoul, Moss and Mary Bailey are unfazed by claims that our particular climate could be a limiting factor to good food access. According to Bailey, "Eating seasonally is a big part of the good, clean and fair concept and Northern Alberta is a 'champion' place to grow root vegetables. Local carrots, beets, rutabagas and potatoes are all readily available in farmers' markets and independent grocers in the winter." She adds that "There are several hothouse growers of fresh herbs, greens and cucumbers in the region as well. For other fruits and veggies, canning, drying and freezing are also options."

**RIGHT HERE IN EDMONTON**, one can buy local cheese, locally made stone ground bread, local preserves, handmade cookies, handmade pasta, even wine and beer. Still, the fact that shopping locally and supporting independent business is simply more expensive is a valid argument against subscribing to the Slow Food ethos. Shaoul agrees that shopping exclusively for local food can be expensive, but says "It is not impossible for most people to try to shift their food purchasing over to more local food a little bit at a time. Without more support, our local producers will never get off the ground. With more support, they will be able to produce

food more efficiently and at lower prices." Moss recommends eating less meat, eating more vegetables and learning how to prepare food from scratch.

Both Shaoul and Moss are quick to add that there are huge, immeasurable costs to shopping at chain grocery stores. Those costs are environmental, cultural and social both on global and local levels. Shopping local and independent has positive impacts on the same systems.

Shaoul adds, "Taking in the big picture helps: Slow Food is cheaper food when you consider the environmental costs of factory farms, industrial agriculture, long-distance transportation and other hidden costs of the average Canadian meal."

Those hidden costs might include the cost of fuel to transport strawberries from Mexico to your table in February, the pollution caused in the process or the pesticides and chemicals used to keep them fresh throughout the long trip.

Slow Food Edmonton is trying to get us to re-think our priorities. It's about enjoying different recipes and foods unique to our region. It's about tradition and culture and keeping those traditions alive and well. You can join the Edmonton Slow Food chapter and attend one or all of their delicious events, or you can slowly and quietly start your own revolution right in your home. You can make something fresh, from scratch tonight. You can even wash it down with a locally brewed beer. It seems like a small and simple act, but, really, there's nothing small about enjoying your food and feeling good about it. You'll make a difference in your community and you can decide that you deserve to eat well and enjoy it. Your grandma would be proud. ▽

For more information on Slow Food Edmonton and their goals, check out [slowfoodedmonton.ca](http://slowfoodedmonton.ca).



**Habesha**  
FRESH ETHIOPIAN & ERETRIAN CUISINE

**780-474-2206**  
CELL 780-987-1487

MON-THU 4PM-10PM  
FRI 4PM-2AM  
SAT 12PM-2AM  
SUN 12PM-10PM

**BOOK YOUR PRIVATE PARTY**

- NEW EAST AFRICAN DINING EXPERIENCE
- HUGE SELECTION OF VEGETARIAN AND MEAT DISHES
- OUTRAGOUSLY DELICIOUS ETHIOPIAN & ERETRIAN CUISINE

**Every Wednesday - Vegetarian Buffet 25% OFF**  
(for adults with valid ID - food only) Free WiFi Available

**9515-118 AVE EDMONTON T5G0N8**



**LOCAL Heroes SPORTS BAR**

**THURSDAYS**  
MOLSON WING NIGHT  
50¢ WINGS, 1.50 LUNCHEON, 8:00 PM-1:00 AM

**LADIES MARTINI NIGHT**  
3.50 MARTINI 11:00 PM-12:00 AM

**KARAOKE EVERY SATURDAY**  
WITH MYRON

**GOOD FRIENDS, GREAT FOOD AND DRINK SPECIALS TO BOOT!**  
LOOK FOR LOCAL HEROES IN THE ENTERTAINMENT BOOK

**Fort Saskatchewan Lakeview Inn & Suites**  
10115-88th Ave | P: 993-7888

**SAPPORO SUSHI**  
freshness & simplicity since 1997

**10923-101st NOW OPEN!**  
serving lunch bento boxes & all you can eat sushi

**TEL: 780-758-8819**

Mon - Thurs	11:30am - 3:00pm 4:30pm - 9:30pm
Friday	11:30am - 3:00pm 4:30pm - 10:00pm
Saturday	12:00pm - 10:00pm
Sunday	12:00pm - 9:00pm

**2ND BENTO HALF PRICE**  
Buy one bento and get the second bento for HALF PRICE  
(Dine in only, cannot be combined with other offers. Not valid on holidays. Limited time offer.)





## Strawberry fields

**WINES | NICE LEGS**  
JAMES LYLE  
nicelogs@vuwweekly.com

**2003 BLEASDALE GENERATIONS  
SHIRAZ \$38**

When I opened this incredibly dense strawberry coloured wine, I found it had a wonderfully vibrant nose. The alcohol was a little overpowering but as some time passes the punch starts to lift leaving a soothing warmth behind.

The flavours of this wine are well supported by round tannins and a consistent presence of spice. A soft body oozes from the front of the palate and leaves behind a building fruit structure. I found plums to be most evident. At times, though, the tannins do overwhelm the fruit but that is

typically at the front of the palate and when the wine is young.

After being open for a while, everything seems to even out in this impressive wine. A pleasure.

**2005 TINHORN CREEK OLDFIELD'S  
COLLECTION MERLOT \$28**

This deep strawberry red-coloured wine emits a thick, well rounded nose. The odours of blackberries and tobacco were present but a little obtrusive.

The evolution of the taste is very consistent with a solid body throughout. The fruit and hints of chocolate are ever present but never seem to come into their own. Well rounded but never seems to establish itself as a wine to demand attention.

Good example of a well made merlot but could be better. ▽

## Late night satisfaction

JAN HOSTYN / jan@vuwweekly.com

Sometimes you go back to a restaurant because the food was simply so good that you just have to have it again. Sometimes it's because the atmosphere makes you feel comfortable. And sometimes it's because that's the way it just happens to work out.

That's what led my husband and I to stumble through the doors of **Mandarin Restaurant** on Whyte Ave. Not because we craved its amazing food, not because we loved the atmosphere, and not because it had an I-simply-must-try-it reputation. It was because, having dined there years ago (and I mean years), we recognized the name and it had the even bigger bonus of sporting a glowing red "Open" sign in the window. Having seen more than our fair share of "Closed" signs on a cold and dark Friday night, it didn't take much more than that to convince us that what we felt like eating that night was Chinese.

The first thing that struck me as the door slowly closed behind us was the décor. This place sported pink tablecloths, dark wood chairs, some colourful Chinese lanterns and cheery twinkling Christmas lights dangling in the windows. Not fancy, but not the cafeteria-style functionality conducive to let's-eat-and-get-out-of-here dining either.

What struck me next was the vacu-

REVUE

MON (11:30 AM - 9 PM), TUE TO FRI (11:30 AM - 11 PM), SAT/SUN (4:30 PM - 11 PM)  
**MANDARIN RESTAURANT**  
11044 - 82 AVE, 780.433.6494

um, humming loudly but happily as it poked its nose under vacant tables and deserted chairs. Undaunted, we opened up our menus and began the inspection process. Beer was a must, so with an order each of Green Onion Cake (\$3.95) and Spring Rolls (\$3.90), we requested a Tsingtao (\$5.95) and a Singha (\$5.95). Then we delved into the menu further—with the vacuum still droning away in the background.

After querying our very patient and attentive waiter we decided on Beef with Veggies (\$9.95), Chicken with Veggies (\$9.95) and an order of steamed rice (\$3.75). Our waiter tried to convince us that our two dishes were too similar and we should change one of them, but since I felt like lots and lots of veggies and my husband simply wanted something with beef and something with chicken, it seemed to work for us.

We barely managed to listen to a few more chords of the vacuum cleaner symphony and down a few sips of beer before our appetizers arrived. Both were piping hot, exquisitely crispy and decidedly edible. But as good as the spring rolls were, stuffed full of veggies and

pleasantly lacking in grease, it was the green onion cake that I had trouble sharing. I can only describe it as light, puffy and almost flaky. One was just not enough.

Next up was a thermal bucket-packed full of copious amounts of perfectly steamed rice. Then came two oval platters brimming with oodles of food; they looked remarkably similar, except one held tender slices of beef and the other, equally tender strips of chicken. Closer inspection revealed that the chicken dish was a veggie-lover's delight, chock-full of cauliflower, broccoli, red peppers, baby corn, carrots, celery, mushrooms and leafy bok choy. The beef was a bit more limited in that department, with mainly broccoli, carrots and onions occupying the plate.

Both dishes were impeccably fresh, with tender meat and crisp veggies but both suffered from an overabundance of oil, and the sauce that gently coated the chicken and all those glorious veggies was decidedly bland. A few dashes of soy sauce and hot sauce came to the rescue, but unfortunately the greasy sheen didn't disappear.

I would stumble through Mandarin's doors again, but I would heed our waiter's advice and explore the menu—and maybe request a lighter hand with the oil. Once I was happily munching some of that green onion cake, that is. ▽

**HOW A VALENTINE'S DAY DINNER SHOULD BE DONE!**

THE ONLY RESTAURANT IN EDMONTON THAT OFFERS A VALENTINE'S DAY DINNER WITH A SPECIAL MENU AND LIVE MUSIC.

**FANTASY GRILL**

FANTASY GRILL AT WEST EDMONTON MALL  
1000 161ST AVE. W. (AT 161ST) EDMONTON, ALBERTA T6A 4K6  
CALL 780-441-3300

**the Wine Cellar**  
FINE WINES & MORE

CANADA'S FIRST & FOREMOST INDEPENDENT WINE MERCHANT

ALBERTA'S LARGEST SELECTION OF BORDEAUX, BURGUNDY, PREMIUM ITALIAN AND RARE CALIFORNIA WINES

WWW.THEWINECELLAR.AB.CA  
WCELLAR@TELUSPLANET.NET

SERVING EDMONTON SINCE 1985  
12421 - 102 AVE.  
(780) 488-9463

**Edmonton's best food website!**

**dish**  
WEEKLY  
.CA  
DISHWEEKLY.CA

• reviews • articles  
• awards • everything

another landing page courtesy  
vuwweekly.com





## Big Mountain is Hellroaring Good Medicine by any name

JARETT STASTNY / jarett@vuwweekly.com

A steady snowfall had already sunk the city in nearly three feet of snow, upwards of 10 centimetres per day for each of the last seven. City wide, sidewalks and parking lots showed no sign of snow removal attempts. Most likely, snow removers had wisely opted to focus their efforts on main roadways. Local residents, meanwhile, were guiltlessly (and blamelessly) focused on skiing fresh powder rather than shovelling it. As we roll in, I can tell this is the kind of place where "powder day" signs still hang in shop windows.

Frankly, I had never even heard of **Whitefish Mountain Resort** prior to a friend bribing me with the potential of some epic skiing. And I wasn't bothered by that fact, with the Canadian Rockies so close to home, until my friend told me the trip would also be cheaper than all the others we'd considered.

Still, I decided to do a little research before signing on. I quickly discovered that the resort had recently changed its name from Big Mountain Resort to its current namesake, the nearby Montana city of Whitefish. Encompassing 3000 acres of skiable terrain and having undergone a nearly 50 million dollar facelift in its 60th anniversary season (2007 - 2008), Whitefish is the real deal.

### WHITEFISH

With 60 years under its belt, it also has a proud skiing heritage, as I discovered when I asked my father whether he knew it. Turned out he'd skied there years ago and the experience had left him with nothing but fond memories. I listened aptly to his wistful recollections but I was dubious whether the mountain would retain the same character 30 years later.

His first recommendation was to find a run named Good Medicine. This shouldn't have been difficult seeing as the run is fairly large and clearly marked on the trail map. However, Whitefish is known for its foggy top-side: On my first trip up the Big Mountain Express Chair, I find out why. Not only is visibility at the peak poor but the trail signs are plastered in snow from the recent dump. Both factors combine to make finding the run much more difficult than anticipated.

Thankfully, I eventually convince a local to show me the way. My persistence pays off. Good Medicine is peppered with a perfect layout of trees: large ones heaving with massive amounts of snow, yet far enough apart so as not to hinder the descent. A seemingly endless number of

potential lines and bountiful snow caches await here, keeping the run true to its name.

**MY FATHER'S SECOND** recommendation is a bar called the Bierstube. The Stube, as it is commonly known, sits at the top of the mountain village a short distance from the main lodge, beckoning riders to stop in for a drink and a hell of a time.

Thirty years later my father still reminisces about the peanut shells littering the floor, large metal buckets sloshing with beer and plenty of skiers having a good time making fools of themselves. To this day, the Stube's wildness reaches its climax every Wednesday with the traditional awarding of the "Frabert Clod of the Week"—a tribute to the unfortunate rider who achieves the most humiliating and usually hilarious performance during the previous week. (Consider yourself warned.)

I didn't want to be the next Frabert Clod, but it was hard to ski carefully with such a range of top-end terrain. Amidst the black diamond-littered (and appropriately titled) Hellroaring face of the mountain lies the most fun you can have on a groomed run: Hellfire. The whopping five-kilometre, zigzagging groomer doubles as a traverse back to the Hellroaring Chair.

Hellfire thus can provide either a break for the legs of riders challenging some of the most difficult terrain on the mountain or an ideal raceway to put your turns (or lack thereof) to the test. Thankfully, its location on the mountain inherently discourages heavy traffic, allowing it to keep its shape even into the late hours of the day.

After stopping for an exceptionally tasty and surprisingly affordable lunch at the Hellroaring Saloon at mid-mountain, a heavy shower of snow catches us by surprise on the way to mount our gear again. The saloon had windows so we knew it wasn't snowing that hard. A few quick paces later we gaze up to see a man with a snow blower on the roof, struggling in a battle against a waist-high wall of accumulated snow. The powder inspired procrastination had finally been outweighed by the looming and ever increasing concerns about the roof collapsing.

The only thing to make a great day on the mountain better is a great night on the town. The Great Northern Bar and Grill in downtown Whitefish provides an appetizing après ski dinner menu as well as a bustling night life, and its walls are covered in hundreds of street signs, store signs, ski signs and other relics from Whitefish's past.

If you're at the Great Northern on the right day of the week you might catch (and wouldn't want to miss) Whitefish's own one-man band John Dunnigan. With songs consisting of both originals and modified classic covers, Dunnigan is sure to entertain. Spending an evening at the Great Northern makes you feel like you're a part of the town's history; or maybe it's more a feeling of being comfortably at home, having forgot-

ten altogether that you're in another country.

**ON MY LAST DAY**, flying on the Swift Creek Express chair, I notice a couple people climbing up the mountain. Instinctively I expect to find a yard sale of equipment lying scattered above them. On closer inspection I realize the pair actually have equipped snowshoes and are climbing willingly. Apparently, Whitefish is one of few Resorts that allows and even encourages patrons to "go against the grain." This relaxed attitude gives the place a feeling of freedom that is rarely encountered in a modern mountain resort.

As the day progresses I begin to notice more and more people clambering up the mountain in shoes or skins. With all the feigned distress I can muster, I can't help but call out to each climber I pass to warn them that they're going the wrong way. It seems like the appropriate response—something a regular at the Stube might do when not scanning the hill for Clod nominees.

Despite all the facility additions, the marketing of a new name and the expanded terrain, some of the best times to be had both on and off the mountain have clearly remained constant over the years. Look past the reduced price souvenirs and old street signs bearing the former resort name and take a run through Good Medicine or have a drink at the Stube. Go beyond the aesthetic overhaul and get a taste of the tried and true because the real reason to ski Whitefish is the character of the place. Character seemingly rooted in the legacy of the former name.

I guess that explains why almost any accessible piece of hill equipment is adorned with stickers that read: "It's still Big Mountain to me." ▼





## Dude, what's your job?

What do Teton Gravity Research dudes do all day?

30681 BARBARICH / bobbi@vnewweekly.com

**O** 6:45. Dustin Handley, Teton Gravity Research cinematographer and music supervisor, opens his eyes. He could have had a hangover but he was smart and got his troller buzz on early. He was in bed by 10 pm.

07:30. Handley stomps the stairs above Wilderrest and Village Café, Egg McCollister in hand. He arrives at the TGR office at the base of Jackson Hole Mountain Resort. He slumps onto a tattered beige couch. The walls are littered with bright stickers and mouth-gaping photos. He looks out the wall of windows at the hill. It's snowing. He finishes his sandwich. Time to get rolling.

### THE DAY IN LIFE

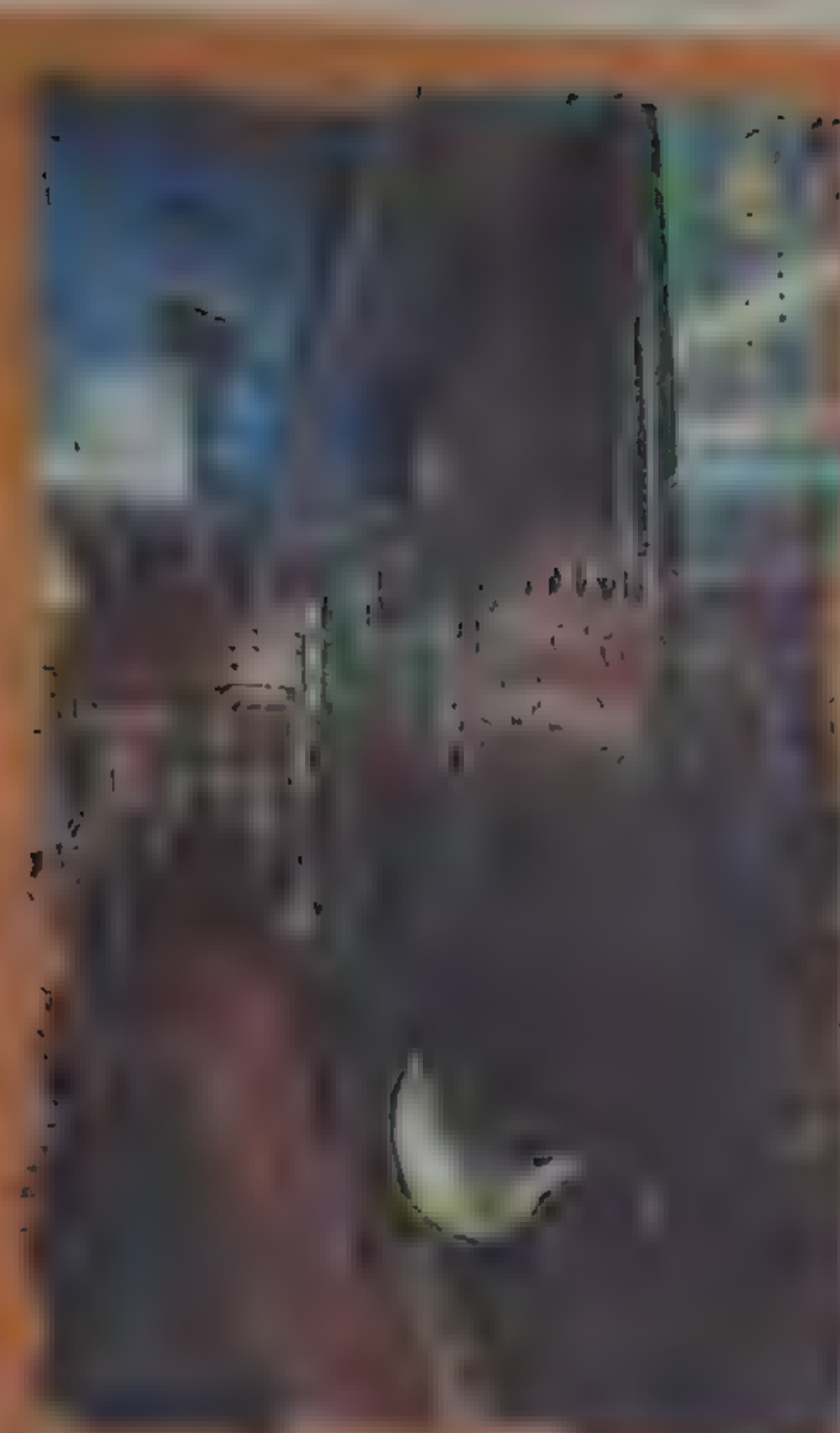
08:12. Sixty-pound pack stuffed with cameras, cords and batteries with a pair of bad-ass fat skis in hand, Handley boards the media tram. Athletes like Ian McIntosh, Erik Roner, Jeremy Jones, Shroder Baker and Victoria Jealous are right behind him. With three athletes per camera and one still photographer, action sports entertainment powerhouse TGR takes up a lot of room in the box.

08:30. In Corbet's Cabin at the

CONTINUED ON PAGE 17



4211-106 Street Edmonton, AB  
780-413-4554 TheEasyRider.com



# WINTER IS HERE!

INCREDIBLE  
2008  
2009 **SKI**  
PACKAGE

**\$99<sup>00</sup>**

PER PERSON, PER NIGHT (PLUS TAXES)  
BASED ON 2 ADULTS

ADVENTURE & ACCOMMODATION  
PACKAGES AVAILABLE SOON!

### PACKAGE INCLUDES:

Deluxe room with 2 queen beds  
One ski pass per adult for one of the Big Three Resorts:  
(Sunshine Village, Lake Louise or Mount Norquay)  
Free deluxe continental breakfast  
Three-story waterslide, indoor pool, hot tub  
and fitness room

SUBJECT TO AVAILABILITY (OFFER ENDS MAY 14, 2009)

FREE CONTINENTAL BREAKFAST • 3 STORY WATERSLIDE • HOT TUBS

1402 Bow Valley Trail  
Canmore, Alberta T1W 1N5  
[www.canmoreinn.com](http://www.canmoreinn.com)

**CANMORE**  
INN & SUITES

Local 1.403.609.4656  
Toll Free 1.888.678.4656



snow valley

Ski for  
FREE!!!

Purchase any Snow Valley  
season pass for next season  
and you can ski the rest of  
this season for FREE after  
February 15th.

Get yours TODAY at Snow Valley or  
online at [www.snowvalley.ab.ca](http://www.snowvalley.ab.ca)

19 Street off Whitemud Drive

780.434.3991

Sign up to FIRST READ and you could

W•I•N•!

2 DAYS  
SKIING

MARMOT BASIN

HEAD MONSTER  
IM 76 SKIS  
WITH RF11  
BINDINGS

COURTESY OF  
CONTROL

2 NIGHTS  
ACCOMMODATION

DINNER

JASPER  
PIZZA  
PLACE

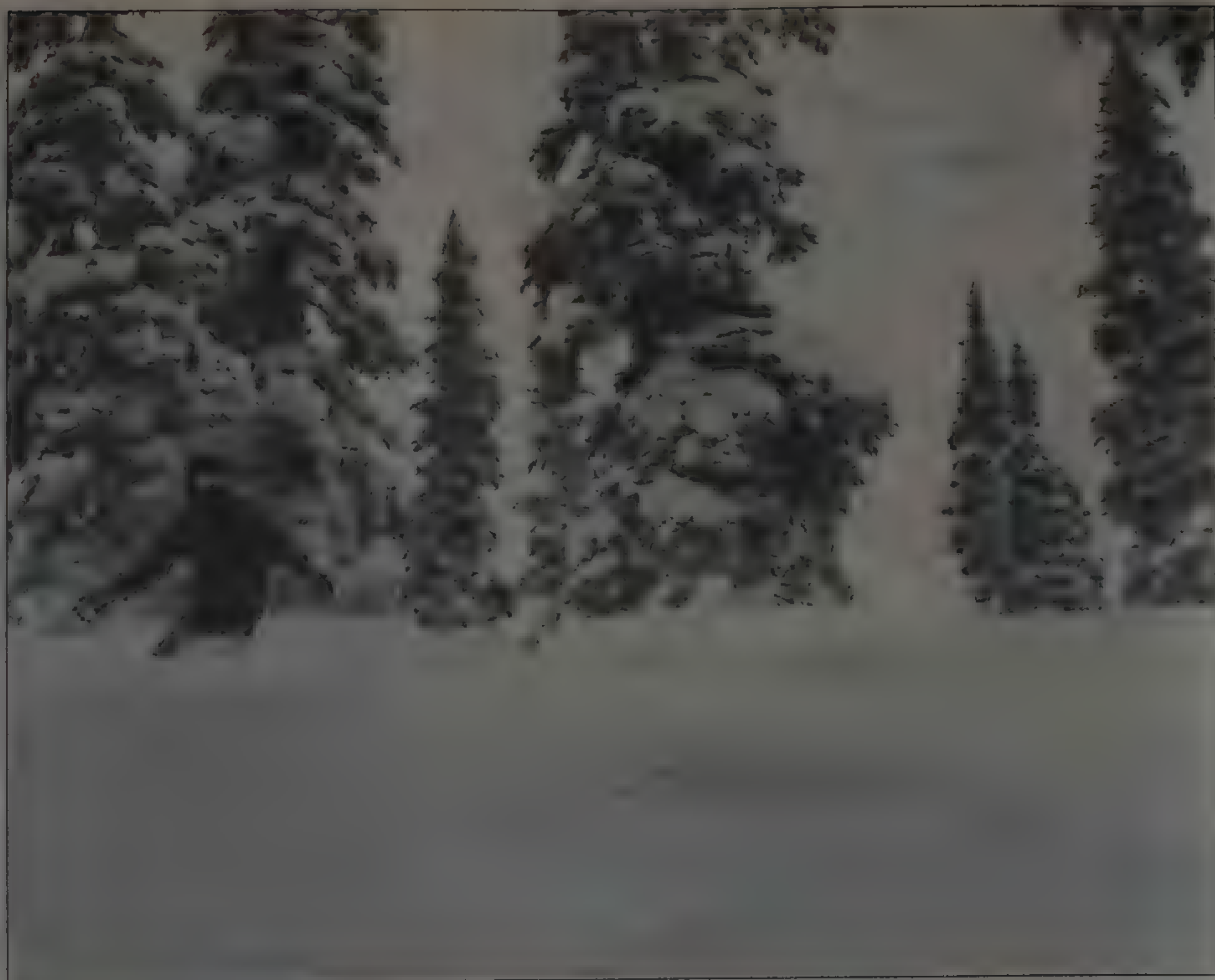
DRINKS

Jasper Canada

You must be a  
FIRST READ  
member to win!

SIGN UP  
NOW

sign up at [vueweekly.com](http://vueweekly.com)



## The mountain whisperer

BOBBI BARBARICH / [bobbi@vueweekly.com](mailto:bobbi@vueweekly.com)

**W**hen you leg wrestle, take your ski boots off." My redheaded cousin Garrett Boomgarden, whom my dad would say is built like a brick shit-house, is explaining how to safely overcome an opponent.

"You do that often here?" I ask, looking around the 15-table room at the base of Powder King Mountain Resort. I'm not sure the pub has a name, nor needs one. Everyone knows it's here.

"Well, I think some people thought it was strange, but everyone got into it. The waitress almost won," he chuckles and downs the rest of his rye. I've known Boom my entire life but other than when doing shots of Slivovic—a Croatian plum brandy—at Christmas, our paths have rarely crossed.

It was a mild shock at the end of my day when I heard "Barbarich!" from across the crowded pub. I scanned the room and settled on the large man right in front of me. "I thought that was you!"

I sat down with Boomgarden and his wife, Sherida, the in-laws and the yet-to-be in-laws. We occupied a quarter of the room's tables. "What's the name of this pub?" I ask Sherida, whose family has owned a cabin at PKMR since the mid-'60s. "I dunno, but 'Chalet Beer' works!" Garrett's face is rosy, perhaps not from skiing. He leans over to me.

"I didn't make first run today," he whispers conspiratorially.

"I know," I giggle.

"It's that bartender's fault!" Boom booms. Our bartender, Scott, is sitting

### POWDER KING

at the next table, still wearing his goggles and ski boots. "He's the one who knows if you're going to make first run or not."

Scott walks back to the bar and free-pours our entire order.

**THEY SAID HE WOULDN'T** survive. If not from his hyperthyroid or his triplet girls, Jim Salisbury's end would be financial. He and his wife Heidi bought Powder King in December 2005. The girls are now four years old, he's gained back the 50 pounds he didn't have to lose, and Powder King is still what it's always been: awesome.

With at least 12 metres per season, Powder King is no stranger to snow. The behemoth white blanket covers 600 hectares of PK's inbound terrain, tucked into the wilds of northeastern BC. The 700-kilometre drive from Edmonton to the Pine Pass summit is long, arduous and worth every sideways skid.

Talking animatedly, my comical cousin describes Powder King's snowfall. "I was out shoveling off the cabin yesterday," he pauses, trying to find his words. "That's a lot of shovelin'."

My last trip to Powder King was two years ago. I'm happy to see little has changed. Salisbury still hands me the fold-over sticker lift pass, he's still wearing weathered white Kamiks and he still loves his "Whisper of the North."

The whisper reached New York City this year. Powder King was the first

hill in North America to open and on November 21, several Big Apple lawyers jetted across the continent after a Google search identified Powder King as having the goods. The high rollers were joined by members of the Canadian National Boardercross Team, who spent two weeks longer at Powder King than they had planned—the snow was that phenomenal. Powder King also hosted the National Downhill and Nordic Ski Teams for their early season training.

Eighteen centimetres of fresh fluff has fallen and continues to mock overworked snowplow drivers as I stand in the ticket line on my second day at PK. The girl behind me has just arrived from Oklahoma. For obvious reasons, the experts and the die-hards love PK but word is spreading slowly.

As I ride the newly cabled triple-chair looking over the familiar run Revolution, I can count the lines shearing through PK's legendary snow. Should you choose to stay on its modest 24 named runs, you won't be disappointed. They didn't groom them this morning.

Since Salisbury took over, the chair has been rebuilt, a water reservoir was completed to support Jim's dream of a hotel, and the hostel—previously known more for its notoriety than its luxury—is under new management. While simple, Chateau Atco is clean, warm and affordable. Without frills, the focus of its sober inhabitants is skiing. In an effort to bring more families to PK, Salisbury is asking his customers to leave their leg wrestling in the pub.

CONTINUES ON PAGE 22





## Tetons provide refuge for elk population

BOBBI BARBARICH / bobbi@vuwweekly.com

The thought of an elk refuge may not impress most Albertans. When the Jackson Hole Chamber offered me complimentary National Elk Refuge sleigh ride tickets, I thought, "Big deal. We have a ton of elk where I'm from." But as they say, you learn something new every day.

In Wyoming at the turn of the 19th century, ranchers watched starving and stranded animals die during the winter. In typical Wyoming hospitality, the ranchers decided to provide food for the elk through the unforgiving season. As such, perhaps unknowingly, they created a beautiful spot in the Teton Valley for people to hang out with the huge ungulates. Up to 8000 elk have made the National Elk Refuge north of Jackson their home during the snowy months (fws.gov/nationalelkrefuge).

When you get within 10 metres of wild animals, you have an opportunity to watch how life without cell phones and moisture-wicking underpants is able to continue. Having a refuge in the valley attracts ravens, eagles and coyotes—and tourists—who watch clever wolves attack and consume the weak or diseased elk. The carrion hang around till the wolves have had their fill, and the wolves let them pick the carcass clean. From our safe perch in a horse-pulled red sleigh, several elk rib cages are camouflaged by yellow grass and snow. The docile herd watches us as we slide amongst them.

A single elk stands along the fringe of the buck bachelor party we're watching, prompting our tour guide, Andy, to give us the low down on the birds and the bees, er, elk. Elk with misshapen antlers don't get the ladies, so the lone elk with down-turned points won't pass along his mutated gene. Instead, he wanders alone over the plain.

## SNOW MONS | HABITAT

We watch as young bucks sharpen their antlers and their fighting skills, an older brother cheering them on. One elk had only one side of his antlers—half had been knocked off in a fight for a lady. Though antlers grow an inch per day, this buck had a considerable amount of time to wait until a female would deem him worthy.

Sure, elk are common. As such, they're taken for granted. But spending an hour on their turf, watching and learning how they survive, provides an appreciation for the wild. It's an awareness relatively rare in our concrete jungles. ▽

## Get out of the way!

SNOW ZONE

### BOARD TIPS

BOBBI BARBARICH  
bobbi@vuwweekly.com

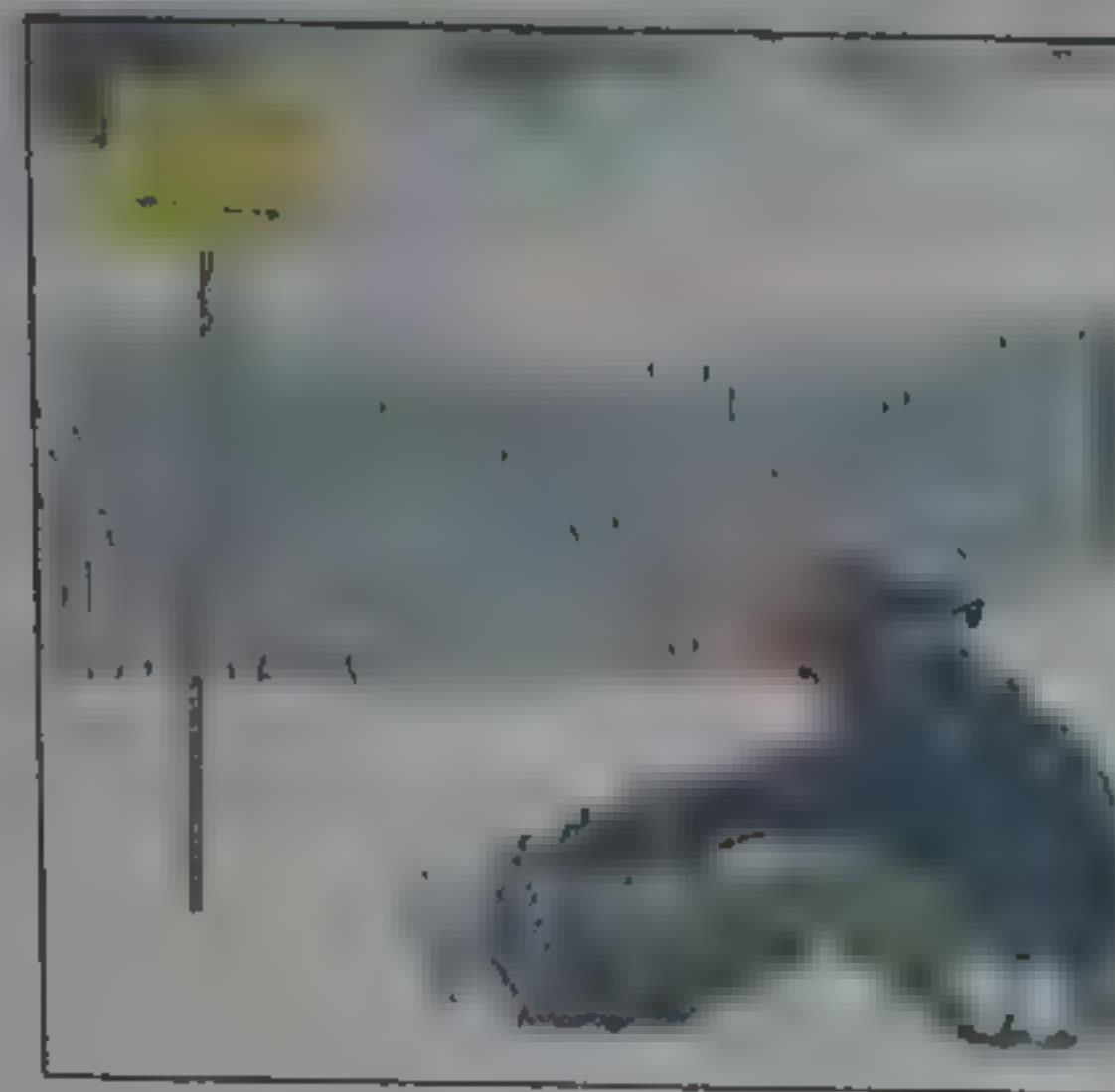
I love snowboarding. There's nothing better than settling into a smooth carve down a freshly powdered slope and looking back to see the sweet S-line behind you. There are two instances, however, when snowboarding makes me cringe.

The first is the Zamboni slide down the mountain face. Not only is this not snowboarding but sliding down on one edge effectively removes snow from the run, piles it up where it shouldn't be, and forms a perfect metre-wide swath of ice for you to wipe out on later.

How can you avoid this rookie move? For one, don't go down those steep slopes until you can confidently carve out a turn. Challenging yourself is important, but saving the snow is more so. Stick to the green runs until you know you can make that toe-to-heel turn and hold the heel edge, or vice versa. Once you can hold your edge without sliding down, you can move on to step two.

When you find yourself scared out of your snow pants on a slope too steep for your skill, rather than hopping on your Zamboni, ride your heel or toe edge to the side of the run. Take a breath, bend your knees and switch to your other edge. Then bear down on that edge by bending your knees until you get to the other side. Side-slipping rather than scraping straight down allows you to practice those carves out of people's way. You will also preserve the snow on the run and get a better feel for your edges. When you get the urge to Zamboni, stop and look to the edge of the run. Point your shoulder in that direction and slide towards it to perform your turn there.

The other irksome move snowboarders will inevitably perform is the act of not moving. Unless you've eaten snow and broken a limb while de-chairing, there's no reason for you to



sit down in the unload area.

To avoid becoming an obstacle, you can ask the people around you to help. Give the lifties a thumbs-down sign and they'll slow the chair for you to get on. Tell the people you're with that you need a little room. When you get to the top, show the thumbs-down again. Shimmy your bum to the very edge of the seat, put your hands

on either side of your hips and lift your leg to raise the board tip. When you get to the flat area, stay seated until your board is laying flat on the ground. Put your rear foot on your board against the back binding. Then as the chair moves, push away from the chair and stand.

Pushing away from the chair is crucial—if you don't push away from the chair, it will push you. Keep your knees bent and let the decline give you the momentum you need to slide away from the chair.

If you fall, get out of the way. Slide on your bum, crawl, shimmy on your elbows—save your laughing or crying until you're at least 10 metres to the left or right of the unload area.

If you stay upright, don't stop in your path to do up your bindings. There's plenty of room to the left and right of the drop-off—heck, there are often benches for you to sit on. Take the hint and sit on one of them.

Being conscious of your skill wherever you are will keep the snow off your bum—and your face. ▽

## THE NEW WAY TO RENT SKIS! BETTER SKIS - LOWER PRICE - QUICK SERVICE

WOW...  
FIRST TRACKS!

EDGE CONTROL SKI SHOP

626 Connaught drive • Ph: 888-242-3343 • Jasper, Alberta

Völkl sport ski package

SMITH OPTICS

AVAILABLE AT:

**PACESETTER** 10054-167th ST.  
LAWSONVILLE, AL 480-2000

VARIAT BRIM  
MATTE TRUE BLUE DELFT  
H-VB0008



## CONDITIONS REPORT

### Local

**Rabbit Hill** — 60cm base, no new snow. All lifts and runs open.  
**Saw Valley** — 60cm base, no new snow. All lifts and runs now open.  
**Son Ridge** — 60cm base, no new snow. All lifts and runs open.  
**Edmonton Ski Club** — Open.

### Alberta

**Canada Olympic Park** — 70cm base, 6 lifts and 5 runs open.  
**Castle Mountain** — 61-152cm base, 5cm of new snow. 6 lifts and 50 runs open.  
**Lake Louise** — 148-172cm base, no new snow. 9 lifts and 125 runs open.  
**Marmot Basin** — 91cm base, 5cm of new snow. 6 lifts and 75 runs open.  
**Mt. Norquay** — 85cm base, no new snow. All lifts and 26 runs open.  
**Makindu** — 69-169cm base, 18cm of new snow. 5 lifts and all runs open.  
**Sunshine Village** — 140cm base, 45cm of new snow. 12 lifts and 103 runs open.  
**Twatunaw** — 46cm base. All lifts and runs open.

### B.C.

**Apex** — 159cm base, 4cm of new snow. 3 lifts and 61 runs open.  
**Big White** — 156cm base, 17cm of new snow. 15 lifts and 110 runs open.  
**Fernie** — 153cm base, no new snow. All lifts and 106 runs open.  
**Kicking Horse** — 134cm base, 25cm of new snow.  
**Kimberley** — 76cm base, no new snow. 5 lifts and 69 runs open.  
**Mt. Washington** — 94cm base, 15cm of new snow. 3 lifts and 40 runs open.  
**Panorama** — 46-84cm base, 7cm of new snow. All lifts and runs open.  
**Powder King** — 159-312cm base, 62cm of new snow.  
**Red Mountain** — 141cm base, 10cm of new snow. All lifts and runs open.  
**Revelstoke** — 78-178cm base, no new snow. 5 lifts and 52 runs open.  
**Silver Star** — 140-175cm base, 37cm of new snow. 11 lifts and all runs open.  
**Sun Peaks** — 113-147cm base, 23cm of new snow. 10 lifts and 121 runs open.  
**Whistler/Blackcomb** — 139cm base, 25cm of new snow.  
**White Water** — 168cm base, 14cm of new snow.

### U.S.A.

**49 North** — 254-287cm base, 7cm of new snow. 5 lifts and 70 runs open.  
**Big Sky** — 114-170cm base, 3cm of new snow. All lifts and runs open.  
**Crystal Mountain** — 177cm base, 7 lifts and 45 runs open.  
**Great Divide** — 89cm base, 7 lifts and 80 runs open.  
**Lookout Pass** — 157-221cm base, 3cm of new snow. All lifts and runs open.  
**Mt. Spokane** — 97-160cm base, 15cm of new snow. All lifts and runs open.  
**Schweitzer Mt.** — 129-185cm. 8 lifts and 92 runs open.  
**Silver Mt. Resort** — 89-175cm base. 67 runs open.  
**Sun Valley** — 81-119cm base. All lifts and runs open.

All conditions accurate as of Feb 4, 2009.

## Ski mountaineers at Sunshine Village

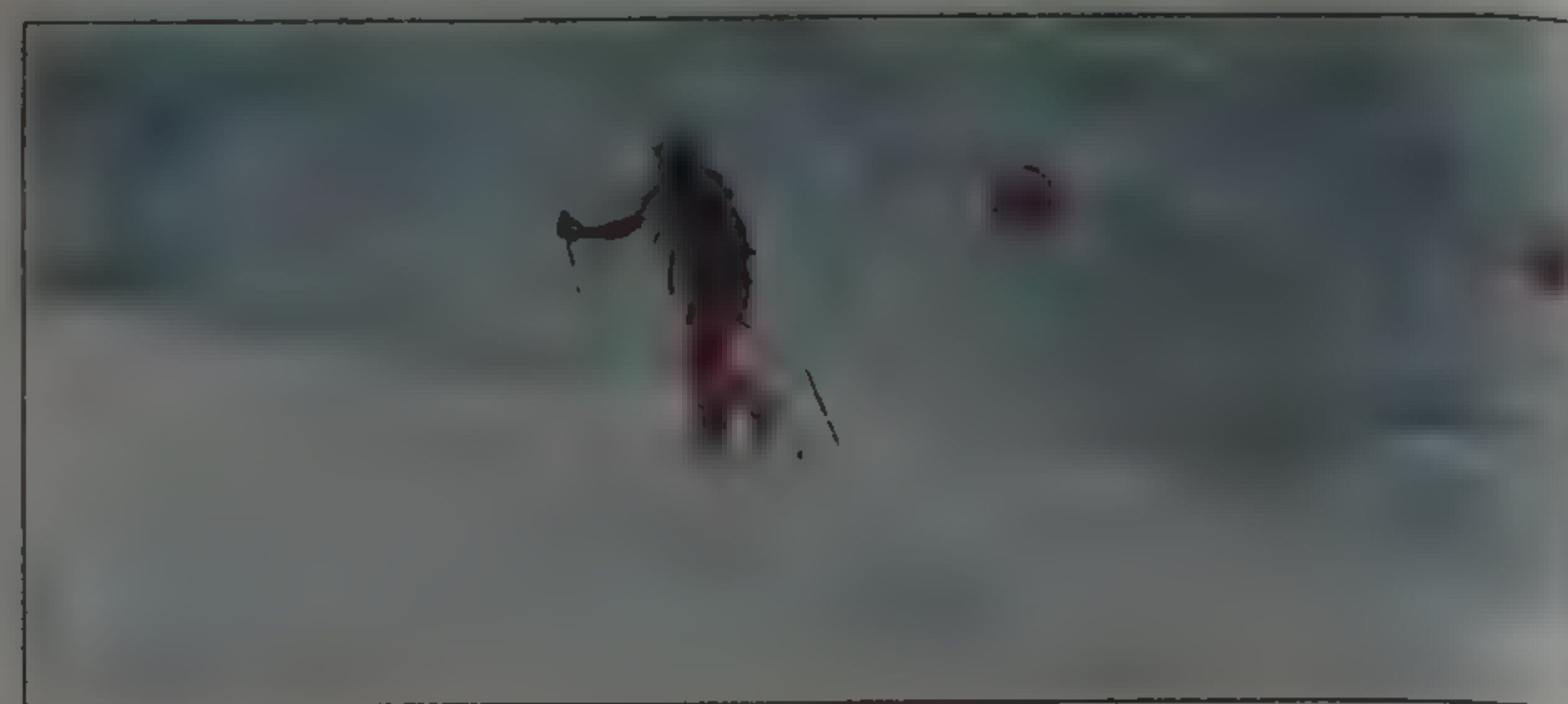
### SNOW ZONE FALL LINES

HART GOLDBECK  
[hart@vancouverweekly.com](mailto:hart@vancouverweekly.com)

If you're heading to Sunshine Village this weekend you may see some activities you wouldn't normally at a mountain resort. The Alpine Club of Canada and Sunshine Village are hosting their annual ski mountaineering competition. Also known as randonné racing, this event combines skiing and mountaineering skills including several lengthy ascents, traverses and downhill cruises.

This race is split into two categories for men and women, the demanding "race" course and the not so demanding "introductory" course. As you may have already guessed this event is only for very fit mountaineers. In the main event competitors will be using skins, skiing downhill and boot packing.

The course layout goes across all mountain tops at Sunshine. This includes



going up Tawa, down and up to Standish, across and all the way to the top of Look-out Mountain, a descent down the famous Delirium Dive, up to the peak of Goat's Eye, down to the base of Goat's Eye and if you have any energy left, a sprint back to the Sunshine Lodge. In total there are 1400 metres of vertical climbing and you are expected to cross the finish line in three hours or less.

The introductory course is half the length and does not include Delirium and

Goat's Eye. Just to make it a little more interesting there's a long list of mountain equipment that must be carried by each competitor. It includes items like a shovel, avalanche beacon, ankle high hiker's pants, hat, helmet, etc. If you're out at Sunshine on Saturday, give them a cheer and check out the equipment and course. Maybe next year you can compete and become king of the mountaineers. For more information check their web at [alpineclubofcanada.ca](http://alpineclubofcanada.ca). ▽

## Canada owning the podium in '09

### SNOW ZONE FALL LINES

HART GOLDBECK  
[hart@vancouverweekly.com](mailto:hart@vancouverweekly.com)

I'm glad I waited an extra couple of weeks before writing another World Cup report. Instead of a mediocre season, Canadian athletes are really starting to crank it up for the final season leading up to the Vancouver Winter Olympics. In the month of January our athletes were particularly successful.

The Canadian Freestyle skiers had a first when the men swept the mogul skiing event winning gold, silver and bronze. Ladies mogul skier Jennifer Heil from Spruce Grove added to the pot with a sil-

ver medal three weeks ago and then really went over the top capturing her first gold last weekend in Utah.

Canada's Steve Omischl twisted and turned his way to the top grabbing gold in the freestyle aerials. There was a brief scare at the aerials when Calgary's Warren Shouldice slammed his head into the ground during a rough landing but he later waved to the crowd as he was carried away to an ambulance.

Moguls and air were not our only triumphs because our cross-country team impressed by capturing a bronze in the team sprint event. Alex Harvey caught a Russian skier in the final few metres and he and Alex Grey were rewarded with Canada's first medal ever in a team sprint event.

This race took place up at Whistler on next year's Olympic course and it certainly bodes well for our chances for an Olympic medal.

Not to leave our boarders out of it, veteran Jasey-Jay Anderson kept the medal haul going by winning the snowboard parallel giant slalom event at the snowboard world championships in South Korea last weekend. Canadian rookie Matthew Morison captured the bronze, another Canadian first as two snowboarders stood together on the podium. And last but not least, our sliders. Canadian bobsledders, lugers and skeleton riders have turned their season around as well, winning several medals in including gold by Sherwood Park's Pierre Leuders. If you ask me, the Olympics can't come soon enough because our teams are starting to peak. ▽

## KENT DAVIE'S

Grill

## WICKED FOOD!

DINES LIKE

# DIABOLICAL TENDERLOIN

# MALICIOUS SALMON

# AND HELLS CHICKEN

WE HAVE CUSTOMERS SAYING:

## THIS PLACE IS KAYLA AWESOME!

622 PATRICIA ST.  
**JASPER**  
 780.852.3323



# The clone wars: stepford vs stompin' it

KEITH LIGGETT / keithl@vuwweekly.com  
CAROLYN NIKODYM / carolyn@vuwweekly.com

This card might look a little unfairly weighted. It's camo-kid and Stepford skier against the self-taught huckster and the aggressive DIY backcountry guy. At first glance you think you'd know which are the lightweights and which the heavy-weights. But as the following reveals, looks are sometimes deceiving.

## PRO STYLE

"There goes your skiing," friends joked when I joined ski school 25 years ago. Little did I know how true it would be.

The first year in ski school, they mould and twist and shape your skiing to meet the nationally perceived "perfect form." There's a reason they call ski school skiers "ski clones." They are the Stepford Wives of skiing, coifed, looking pretty and totally in control. Predictable, painfully predictable. Watch the demo team ski and you wonder who's pulling the strings on the marionettes.

That first year I struggled. Three or four mornings a week, I clinic'd (ski



school for ski instructors). I couldn't ski the way they wanted right off. And even worse, I lost my skiing as well. On anything steep, I was a mess. In bumps, I could ski two or three bumps at a time and then I'd lose it.

Over the season, I was forced to examine my skiing and divide it into segments. The initiation of the turn, the middle, the finish. The finish? I always moved from one turn to the next. What was this finish crap? I wanted to ski.

At the same time, I learned different turns. Skidding, gliding, carving and mixing them all up. I learned pressure. The greatest pressure in my turns moved from the end where I had been checking my speed to the middle where I was able to control my speed before moving into the finish of my turn. Hey, and I started looking pretty good, if I say so myself.

In the second year the pieces came together in an interesting manner. I could ski like "me" and I could ski like a clone. The skills learned as a ski clone transferred to my free skiing and I became a much better skier in all terrain. Predictable is not bad in trees, I discovered. Balance improves with one complete tunnel leading into the next.

Form provided the freedom and skills to explore and develop beyond the form. Kl

## PRO SUBSTANCE

Our world is full of instances where style wins out over substance—from our last federal election down to celebrity magazines. Those in the spotlight are alternatively praised and heckled for their ability to match shoes with an outfit. But the unsung heroes are the ones that actually get things done. We praise the architect for a beautiful



building but not the workers who had the skill to turn a vision into a reality.

When it comes to the mountain, though, it's more important to have solid gear than it is to have ski pants that match your skis. And it's more important to be able to get down the run, gorilla turns and all, than it is to have a perfected swoosh.

Once you've got the basics of getting down the hill without falling too

much, it's time to push your limits. I'm not talking about making your first jump a 10-metre huck, just holding firm to the belief that you have the tools to get you down pretty much any run on the mountain. Sure, you could sign up for lessons to get you going with more pizzazz, get you to tuck your bum in and keep your knees aligned.

I've been pointing my boards down a hill in one manner or another for most of my life. I've taken six formal lessons. Now, I'm not saying I didn't learn anything because I certainly did. Was I positioned right over my skis? Were my legs evenly spaced? But along with those lessons came a lot of lost runs. Instead of just riding, I'd have to wait for comments and wait for suggestions from the person I'd paid to pick apart my style. I was agonizing over every detail, when really, there's nothin' to it but to do it.

The only word of caution? Like most all other things, it's better together—don't head out for your epic rides alone. CN

*Feedback? Agree, disagree? When it comes to skiing or riding, what pisses you off or gets you stoked? That's what VERSUS is all about. Challenge us and we'll try to challenge you. Drop us a line at versus@vuwweekly.com. ♡*

## THE MOST IDEAL BASECAMP FOR YOUR MOUNTAIN ACTIVITIES

**STAY AT THE ASTORIA, A FRIENDLY, FAMILY RUN HOTEL THAT CATERES TO ATHLETIC AND ADVENTUROUS PEOPLE. OUR RATES ARE MODEST, THE ROOMS ARE ATTRACTIVE WITH COMFORTABLE BEDS AND LOTS OF AMENITIES.**

- CENTRAL JASPER LOCATION • ADJACENT TO TOTEM'S SPORT SHOP
- A VARIETY OF RESTAURANTS NEARBY • CLOSE TO EQUIPMENT RENTAL SHOPS FOR SKIING, SNOWBOARDING, TOURING, XCOUNTRY, AND MOUNTAINEERING.
- PAPA GEORGE'S RESTAURANT AND THE DE'D DOG BAR & GRILL IN THE HOTEL
- COMPLIMENTARY PASSES TO THE LOCAL AQUATIC CENTRE (THREE BLOCKS AWAY)

# Astoria Hotel

Jasper National Park  
ALBERTA • CANADA

## THE ALL NEW SNOW DAYS

### SKI & SNOWBOARD SPECIAL PACKAGE

**SAVE 30% OFF REGULAR RATES**  
Our best value this winter! Available Sunday to Thursday (Hit the slopes Monday to Friday)

# \$113.00

**Our "Snow Days" package includes:**

- One night's accommodation in a cozy standard room
- Delicious hearty hot breakfast (including gratuities)
- One day (Marmot Basin) lift ticket per person

**SAWRIDGE INN AND CONFERENCE CENTRE JASPER**

1-888-729-7343 • WWW.SAWRIDGEJASPER.COM



summit of Rendezvous Mountain, the TGR lot forms a game plan. Both athletes and cameramen mull over how they'll nail the sweetest shot. Jackson Hole is where skiers and riders become legends, where action cinematographers like Handley live their dream.

11:00. Handley captures an athlete slaying a 60-degree-steep couloir. It's a split second amongst millions, a minute percentage of the hundreds of hours Handley puts into every perfect TGR segment.

14:00. Most of the athletes are done for the day. Sometimes they use choppers, other times it's sleds. Today, they hiked. For up to 20 days in January the TGR team will shoot in Jackson Hole, America's premier playground. There, the team can hit chutes, bowls, cliffs and couloirs in the same day, for as long as it takes to get the

perfect shot—one that might make the cut. There's always a cameraman and an athlete on call in Jackson Hole. But they'll also film in Bulgaria, Romania, Norway, India, Turkey and Canada. Handley's laid fresh tracks in nine countries and counting.

17:30. Some days are longer than others. If the light is right, Handley may be catching some jibs or a sunset session. TGR's renowned reputation comes from thousands of thoughtful hours and long swigs of bold behaviour. Says Handley, "TGR has reeked of soul since I first saw *Uprising* in 1998." At 26, he's adding some soul of his own.

21:30. Handley may or may not brush his teeth. He could be so charred from the day that he falls asleep before he can put the lens cap on. He could also be tying one on after a killer sequence he knows is gold—but only if he's not getting up at 06:45. And that's unlikely. After all, early dudes get first tracks. ▼

## POWDER KING

CONTINUED FROM PAGE 18

A dozen snowboarders and skiers are playing in the powder at the top of the lift. The snow's insulation dampens their gleeful hoots. Some disappear into the trees, others almost under the snow down "Let it Be," and the rest shimmy their hips and hop along, getting momentum to slide to the T-bar.

I hate T-bars. As a boarder, there's no comfortable way to position the plastic. The sketchy trip is worth its pain, however. Northern Lights to the right of the bar has six tracks.

I stop and watch a skier bound like a St Bernard through the trees above the T-bar summit. His toque braids wagging like tongues, he careens past me and adds track seven, hollering at no one in particular. I supply track eight.

On my second agonizing trip up the T-bar, I choose looker's left and float far into trees. I'm momentarily

shocked at the snow depth and tree thickness. Gaining speed, I narrowly miss a huge pine. I slap my mitt against its trunk to redirect myself. Thighs burning, I grind to a stop. Alone in the muted quiet, I listen to treetops creaking in the wind. I plow through a few turns deeper into the woods and stop again—this time, to listen to my head.

"You could die in here and no one would find you," it says. I can see a mere four trees ahead of me as snow continues to settle. My brain has said a lot of things, but it's never said that before.

I proceed with caution. I hear no one. I see no one. The snow is up to my thighs as I reach the black run Satisfaction. My legs and brain breathe an involuntary sigh of relief. I continue down the marked run, shaped by gullies and big drops. It's another several minutes before I see another track, and many more before I find another human.

**THERE'S NO SUCH THING** as security,

only opportunity," is scrawled in white chalk on the office blackboard. It's attributed to Jim Salisbury. He sees the economic downturn as the "chance to get some contractors to build a hotel. He hopes investors will finally recognize Powder King is a prospect worth spending money on. He thinks as long as PKMR continues getting metres of snow every year, people making the trek to BC's interior will start looking for something they haven't tried before. He's betting that with growing international focus from the 2010 Olympics he will continue increasing ticket sales 10 to 15 per cent every year.

Until these visions manifest, Powder King will remain a gem in some of the roughest terrain I've yet to tumble. People like my cousin and his wife, and their families who've held this little secret for generations, will continue to spend their weekends here in relative solitude, enjoying some of the biggest and most consistent snow in North America. ▼

402 Connaught Dr.  
852-3225

Pizza from a Wood-Fired Oven  
Burgers, sandwiches, souvlaki, donair  
steaks, vegetarian dishes

624  
Connaught

852-4111

our goal is to create  
the highest quality  
beer possible

Come in and TRY IT!

EXCLUSIVE VUE WEEKLY COUPONS  
JASPER BREWING CO. CA

FOOD & DRINK  
SPECIALS!

CALL US AT 852-4111  
LINK AND USE THE PASSWORD  
DRINKJASPERBEER



ROCKED CLUB  
Jasper Canada

Best  
Live Music &  
Dance Club  
in the Mountains!

614 Patricia St. 852-6262

People  
you want  
to meet

Someone  
you want  
to be

Beer you  
haven't  
tried

Music  
you want  
to hear

Food like  
nowhere  
else

...at a place you can barely find

Happy hour 4-5 daily  
Food and Drink specials everyday  
Live Music Weekends (and more)  
Open the Pub! Every Sunday

WE HAVE A LARGE SELECTION OF  
PREMIUM CANADIAN BEER



620 CONNAUGHT (downstairs)  
852-9440



# Jasper Pages

**Cassios**  
TRATTORIA

## DINNER SPECIAL

3 Courses for  
**\$30** plus tax

THREE COURSES FROM  
OUR MENU FOR \$30.00

YOUR CHOICE AT  
REGULAR PRICES

Price does not include Tax or Gratuity!

RESERVATIONS NOT REQUIRED

602 Connaught Drive  
across from the Jasper Train Station

## SNOW DAYS

Package from \$81.00 per adult per day\*

\*PLUS APPLICABLE TAXES

{includes lift ticket, accommodation and one apres ski drink per person per day}

\*Valid on Pre-booked Sunday - Thursday stays.  
\*Rate based on double occupancy in a standard room.



Whistle Stop Pub  
1-800-222-8770  
Jasper Inn & Suites



STAY WITH  
FRIENDS

Nestled at the forest's edge within the town of Jasper, our location provides convenient access to local amenities and the town centre. We offer a variety of accommodations from cozy cottages to spacious suites, featuring welcoming Rocky Mountain decor, luxurious duvets and comfortable beds.

Whirlpool/Sauna • Fireplaces/Kitchenettes • Private bedrooms available



A restful haven of Rocky Mountain comfort  
BearHillLodge.com • 780.852.3209 • 100 Bonhomme St., Jasper

# HEAT IT UP! ON OUR HILLS!

IT IS OFTEN WARMER  
AT MARMOT BASIN  
THAN IN TOWN BECAUSE OF  
TEMPERATURE INVERSIONS

Excellent Conditions with more terrain opening almost daily!

MARMOT BASIN

SKIMARKET.CO

## Snow Days

MIDWEEK SKI PACKAGE  
FEBRUARY 1 - 28, 2009

PACKAGE INCLUDES 1 NIGHT OF ACCOMMODATION  
& 1 DAY LIFT TICKET AT MARMOT BASIN AND ALL TAXES.

Price is based on double occupancy. Additional charges for extra adults or children would apply. Excludes All Holidays. Subject to availability. Applicable Sunday - Thursday for accommodation and Monday - Friday for Skiing. This package must be reserved at least 24 hours in advance.

STANDARD ROOM  
**\$105**  
PER PERSON

STUDIO SUITE  
**\$110**  
PER PERSON

ONE BEDROOM SUITE  
OR UPPER LOFT SUITE  
**\$115**  
PER PERSON

TWO BEDROOM SUITE  
**\$125**  
PER PERSON

1.800.661.1933

www.jasperinn.com

Visit jasperinn.com for complete package details



Jasper Inn & Suites





## I saw a play today, oh girl

Maggie Tree continues to put women's work on the stage with Beth Graham's dreamy, tangled *A Life in the Day*

PAUL BLINOV / blinov@vueweekly.com

A few years ago when Vanessa Sabourin was in Wales she came upon the Magdalena project, an international theatre collective that she explains as "kind of a gathering that was looking at women's work." The group was producing and supporting women's work from country to country, and when Sabourin returned to Edmonton, she brought that mindset along with her.

"I realized the women in our community needed an opportunity to be in leadership roles in the arts," she explains. "They're often general managers, and women's plays [are] being workshopped but not necessarily getting through to production, and a lot of women are running theatre for young audiences, but not necessarily having the opportunity to be in a leadership role."

Friend and fellow theatre gal Kristi Hansen felt the same way, and the pair formed the Maggie Tree to bring that Magdalena mindset to Edmonton: they aim to give women a leading role in all aspects of theatre craft.

Their maiden production was last year's anorexia-examining *Hunger Striking*, but its follow-up, *A Life in the Day*, is a little dreamier in nature. A mix of physical storytelling and traditional staging, it collects the waking and sleeping stories of a small town ("We start off in their dreams, we go with them throughout their day and we tuck them in at night," Sabourin

PREVIEW

THU, FEB 5 - SUN, FEB 15 (8 PM)  
**A LIFE IN THE DAY**

WRITTEN BY BETH GRAHAM  
DIRECTED BY VANESSA SABOURIN  
STARRING AMBER BOROSIK, MICHELE BROWN,  
MARK JENNINS  
CATALYST THEATRE (8529 GATEWAY BLVD),  
\$15-\$18

explains) as one character goes through a personal crisis. She's less alone than she thinks she is; the story explores the interconnectedness that exists between people, both obvious and otherwise.

"Sometimes we know we are connected to other people, and sometimes we're connected through avenues that we didn't even realize," she says. "For example, a cat might cross two people's paths, and by that cat's journey those two people are connected. Or one person might sneeze at the same time as another person inhales on the other side of the city."

"The play is exploring what the power of thought does—how does it affect its surroundings, similar to the theory of a butterfly's wings," she says. "What happens when somebody puts a dark thought out into the world? How does it collect and affect in ways we don't even realize?"

**A LIFE IN THE DAY** was written by Beth Graham, the local lady who co-penned last year's Sterling-nominated *Drowning Girls* (and is also working with Sabourin on the Catalyst's upcoming production of *Never-*

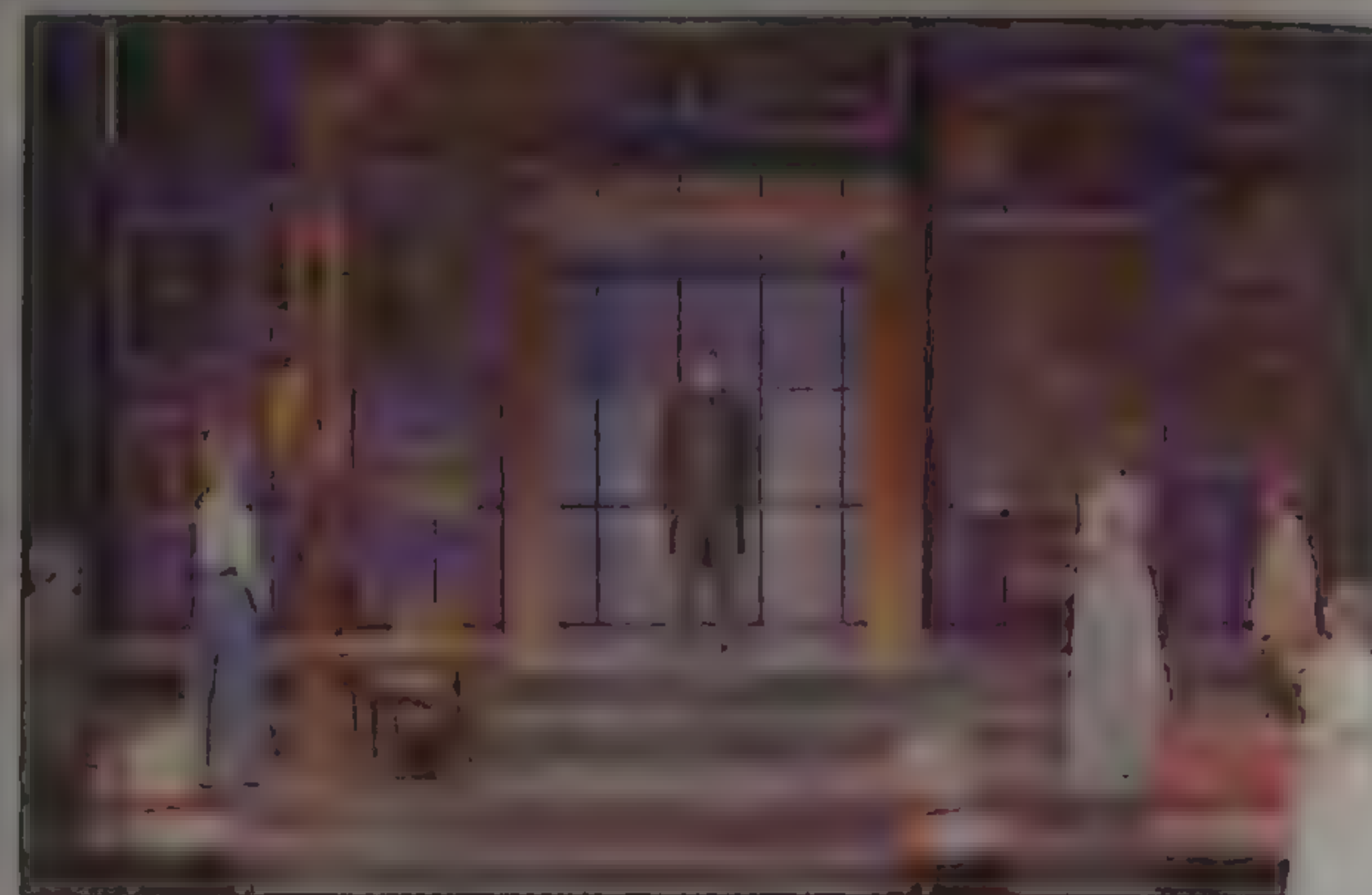
more). According to Sabourin, Graham was excited to work on a piece that blends movement-based storytelling and text.

"It's a form of theatre that I really enjoy, and also combining it with text is something that I like to do," she says. "We're used to stories being spoken to us, but this is [about] how a story being spoken translates into the body as well, and where the two meet. There are some things you can communicate through the body that you can't communicate through words."

Despite aiming to create a stronger female presence in the local scene, Sabourin's trying to avoid the label of making theatre exclusively for women. Though women may be driving the Maggie Tree, the stories they're telling aren't gender specific in nature, and Sabourin sees them as being equally applicable to an audience of women or men.

"We're kind of curious about how to encourage our audiences to take from it more than just a woman's experience, or a woman's understanding of the world," she says. "I think some of the scripts that are written by women pertain to a woman's experience, [but] I don't know that they necessarily need to be labeled as 'for women only.'"

"[The Maggie Tree] is just about creating balance. We're certainly not against the male gender in any way, shape or form. It's just about trying to find a little balance for ourselves." ▼



## Shawmillionaire

Major Barbara tackles poverty in Shaw's inimitable style

PAUL BLINOV / blinov@vueweekly.com

This isn't Jim Mezon's first production of *Major Barbara*. Or his second, or third, for that matter, and his previous involvements haven't been limited to directing.

"I've acted in it professionally twice, I've directed it about three times," Mezon explains over the phone. "I think this is my fifth or sixth go-round with this play."

That repeating resumé makes him the quintessential guest to direct the show, once again, as Studio Theatre's 2009 Mary Mooney Distinguished Visiting Artist. Mezon's been a member of the Shaw Festival, a unique Ontario company that focuses on the works of George Bernard Shaw, for more than two decades, working with Shaw's catalogue of scripts that, he explains, deal more with philosophical issues than traditional theatrical plot structures.

"There is no plot; Shaw didn't write plays with plot," Mezon says. "They're discussion plays: they're plays of people debating ideas back and forth."

The chief discussion presented in *Major Barbara* is about poverty. At opposing ends of the debate are millionaire arms manufacturer Stephen Undershaft, content to hoard his riches and despise the poor, and his estranged daughter Barbara, an officer in the Salvation Army dedicated to propping up the less fortunate. When they reunite, they present their cases over how best to solve the issue.

**WHEN SHAW** penned the work in turn-of-the-20th-century London, poverty was a problem, but it wasn't

PREVIEW

THU, FEB 5 - SAT, FEB 14 (7:30 PM)  
**MAJOR BARBARA**  
DIRECTED BY JIM MEZON  
WRITTEN BY GEORGE BERNARD SHAW  
STARRING MATHEW HULSHOF,  
JOSHUA DALLELOWNE, TESS DEGENSTEIN,  
TIMMS CENTRE (87 AVE & 112 ST), \$10-\$20

his exclusive focus: Shaw's play deal with a wide variety of social issues from poverty to religion to marriage. The fact that most of those issues still exist is one reason Mezon thinks the playwright's work continues to be popular today.

"All of these things are still with us; they're inherent in our society. We haven't solved these problems and because we haven't solved these problems, then Shaw's plays will continue to be done because he has something to say about them."

It's a challenging work—Mezon refers to Shaw's works as being composed in "heightened rhetoric, not unlike Shakespeare," even though it's not in verse or dated dialect—but that's why he picked it for Studio's soon-to-graduate BFA class.

"I always suggest it to institutions and universities with conservatory programs just because its demands on the actor are huge," Mezon says. "It's a great sort of training for young actors: Physically, it's demanding; it demands [an actor] to be able to speak the words clearly, to be able to express the ideas clearly—and to do it with a great deal of passion, because that's the whole point of these plays. As I think Shaw said, the ideas aren't expressed for their own sake: they're expressed because the destiny of the character depends on them." ▼





## Comicopera

Rob Herriot works his funny bone with EO's *Daughter of the Regiment*

DAVID BERRY / david@vuwweekly.com

If you didn't know better, you might think that Edmonton Opera artistic director Brian Deedrick had it in for Rob Herriot. Sure, Deedrick's invited Herriot back to direct for a second straight season, and given him a fairly well-known piece in the form *The Daughter of the Regiment*, but he's not exactly making it easy on the Toronto-based director. This is, after all, the second straight comedy Deedrick has tasked Herriot with, and as Herriot explains, pulling laughs out of arias is not exactly an ideal position for a director to be in.

"I think if you asked any director what they'd rather do, tragedy or comedy, they'd always say tragedy," Herriot breezily explains over the phone, taking a break from rehearsal. "It's easy to make people cry; it's very hard to make people laugh."

Of course, the harder workload is a sign of respect: Herriot's last work for the EO, last season's *HMS Pinafore*, played to packed houses and scored the Sterling Award for outstanding production of a musical, which earns a man a certain pedigree. But even with the feather of a smashing success in his cap, Herriot remains somewhat trepidacious about bringing the funny yet again.

"I love to laugh, I have a good sense of humour, but translating that onto the stage is somewhat daunting," he admits. "I mean, you recognize what's funny in life, but I think I'm able to make people laugh there just because I'm kind of an idiot, and I don't know if that would translate."

That's particularly true in the case of *Daughter of the Regiment*, which doesn't quite share the bouncy, whimsical spirit of a Gilbert and Sullivan piece. Composed by bel canto maestro Gaetano Donizetti, it tells the story of Marie (soprano Andriana Chuchman), the eponymous regimentary mascot whose love for a simple villager, Tonio (Colin Ainsworth), is forbidden, due to her responsibilities to marry one of the soldiers. Things are complicated further when the Marquise (Sonya Gosse) stumbles upon the regiment and recognizes Marie as her niece, whisking her away to get civilized at the family castle.

### OPERA

SAT, FEB 7, TUE, FEB 10, THU, FEB 12 (7:30 PM)

#### DAUGHTER OF THE REGIMENT

SCORE AND LYRICS BY GAETANO DONIZETTI

DIRECTED BY ROBERT HERRIOT

CONDUCTED BY PETER DALA

STARRING ANDRIANA CHUCHMAN,

COLIN AINSWORTH, THEODORE BAERG,

SONYA GOSSE, CHAD LOUWERSE

JUBILEE AUDITORIUM (11455 - 87 AVE), \$25 - \$150

Though it certainly has the hallmarks of the more traditional tragic form, it's played as a spritely comedy. And while opera is hardly renowned for its comedic chops, Herriot does have a few theories on how to keep the audience laughing.

"Opera is such an extreme art form, you just really have to go for it," he explains. "It's not a matter of going over the top, but it has to be larger than comedy you would just find on a stage. I think you have to approach it from a larger-than-life point of view, and then pull it back when you see that it's gone over."

AS HERRIOT HAS FOUND, though, the comedy of *Daughter* is helped by solid base upon which Donizetti has built it. Humorous or not, it's an incredibly demanding piece for the singers, particularly the role of Tonio: that part features the infamous nine high Cs in the aria for "Ah! mes amis, quel jour de fête!", a bit that has made and ruined careers.

But the demands are not just technical: in between the laughs, there is also a touching and tender love story, and as Herriot explains, the actors have to be able to ground the audience in those moments for the comedy to have its biggest effect.

"There are moments that are very, very serious, and you can pull out a lot more drama, but you have to sell that," he says, before pointing out that, when such a trick works, it's among the most sublime pleasures of drama. "We're taken from one second where you feel so much pain to laughing out loud, and that's the gamut of human emotions in about three seconds. I find this piece has elements of that, and really, could there be a better thing for a theatrical experience?"

## DAVE GUNNING & STEPHEN FEARING

Friday, February 13 • 7:30 pm



Male Artist  
of the Year

2008 East Coast  
Music Awards

Roots &  
Traditional  
Album of the Year  
2007 Juno Awards



Call

780.459.1542

or [ticketmaster](http://ticketmaster)

[www.ardentheatre.com](http://www.ardentheatre.com)

THE CITY OF  
St. Albert

Canada Council  
for the Arts

FOUNDATION  
for the Arts

VUE  
WEEKLY

Patrimoine  
canadien

ckua  
radionetwork



# Curiously Modern

Geng successfully exploits Modernist tendencies with *Sub-Sur-Face*

ADAM WALDRON-BLAIN / adamwb@vuwweekly.com

In the last couple of years, the Art Gallery of Alberta has shown a distinct interest in examining its own historical role in the development of artistic practices in Edmonton, explored most recently in the current Sylvain Voyer show. The University of Alberta is often mentioned as the second large institution responsible for the promotion of abstract aesthetics and Greenberg-derived theory, but its galleries do not have the scope to display the same kind of historical exploration.

Instead, shows like Yan Geng's *Sub-Sur-Face*, up now at the FAB Gallery, explore Edmonton's institutional modernist legacy in the present. Geng, who has only been in Edmonton for a short time working towards this, his final MFA presentation, speaks in his brief and to-the-point statement of a desire to incorporate both abstract and figurative elements into his work—a desire which is plainly visible in the paintings themselves. Although the transition from the aesthetic power structure Voyer rebelled against and contributed to is sometimes painful, especially for an institution like the U of A, its legacy seems to be providing fertile ground for those, like Geng, who are willing to explore it.

Geng's numerous works are based in a re-imagining of the principles of modernist abstraction. He starts with the distrust of representation implicit in abstract painting—a feeling that representative images are bound to be inauthentic because they lie about their true, flat, nature, and therefore cannot portray the same intellectual or emotional intensity of abstract work—and, in a postmodern move, breaks it



VIZ ARTS

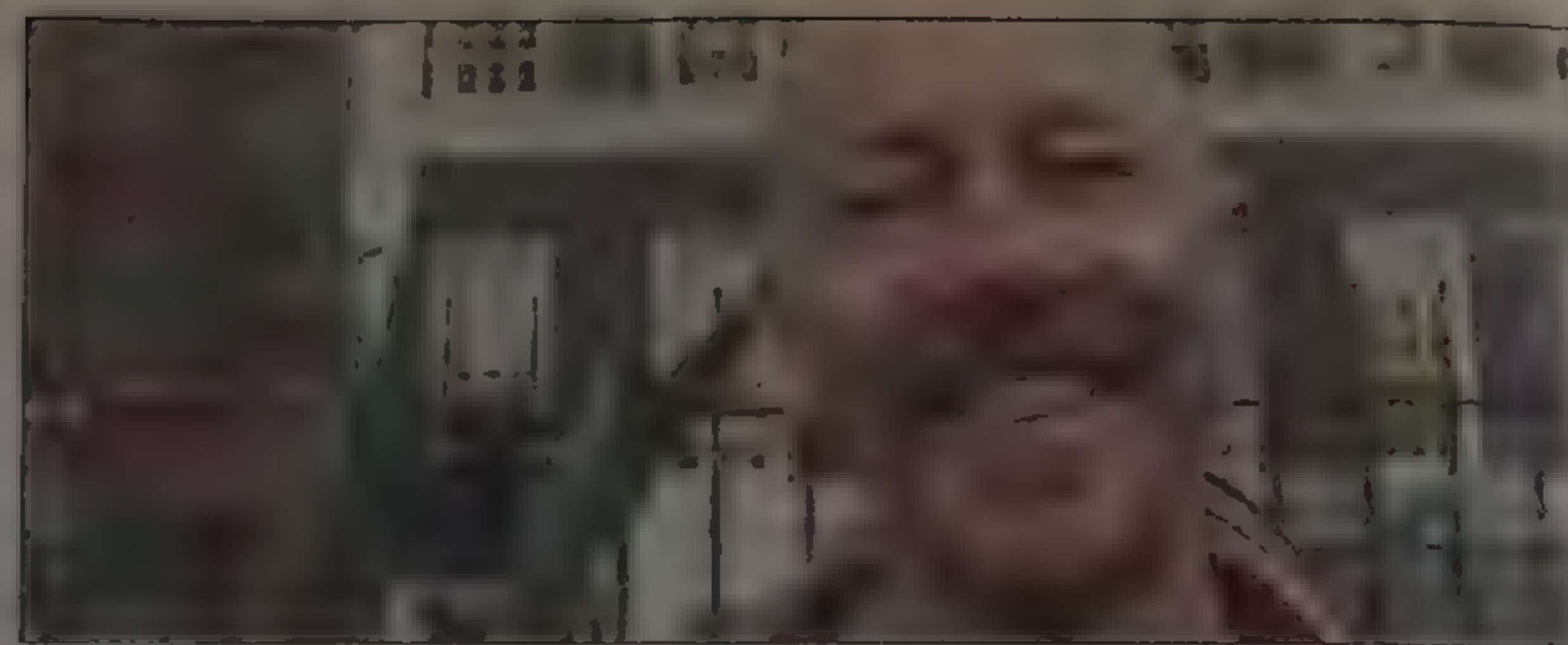
UNTIL SAT, FEB 14  
**SUB-SUR-FACE**  
MFA PAINTING SHOW BY YAN GENG  
FAB GALLERY (87 AVE & 112 ST)

free of its origins in painting and applies it to the world outside of painting. Geng is not just suspicious of images of people, but of people themselves, suggesting that their faces and the emotions that they claim to display are inauthentic performances.

**THIS IS THE CENTRAL IDEA** from where Geng binds the figurative and abstract portions of his work together, but the real strength of the work is in its subtlety. Climbing the stairs into the upper level of FAB Gallery and looking at the first few works, it takes a moment to be sure that in fact there are images of people in

the paintings, and the best works function well in both aesthetic traditions. Crucial to the delicate balance of the paintings is the paint surface, where the flatness and modernist heritage of the works are emphasized, and a few of the works go too far here, as the rough globs of paint privilege the surface too much over the depths of the illusory image underneath, making these works seem much less interesting by disrupting the aesthetic dialogue.

Generally, however, Geng is successful in preserving the complexity in his works, and in the best paintings the textural surface elements seem carefully considered and complement to the images underneath. Geng allows his paintings to exist plainly, without forcing unnecessary excitement on them, and although they are quiet, they are beautiful. ▽



## Many sides to the story

ART PRAIRIE ARTSTERS  
AMY FUNG  
amy@vuwweekly.com

A few weeks ago, I went to two locally organized events by Toronto-based artist Peter Kingstone through Latitude 53 and HIV Edmonton. As a self-taught artist currently touring his single-channel video installation, *100 Stories About My Grandmother*, Kingstone also screened a short independent work, "The Adventures of Strongman and Quickboy," for a community viewing and post-screening discussion.

Wanting to tell stories not normally seen in popular media, Kingstone's representation of sex-trade workers upsets mainstream constructions of prostitutes as often-disenfranchised, homeless drug addicts from shattered homes. Though it could be argued that this stereotype has roots pulled from reality, it cannot be denied that this construction has been massively popularized to maintain and uphold a moral standpoint that perpetuates prostitution as morally depraved and holds that prostitutes must by default be inferior. By not even engaging in the morality of the situation that automatically creates a "good" versus "evil" scenario, Kingstone instead represents male sex trade workers from a humanist point of view, and in so doing successfully tells a story about people rather than judgments.

*100 Stories About My Grandmother* features 100 male prostitutes from Vancouver, Ottawa, Montreal, Miami and London sharing a first-person narrative about their grandmother. Each story runs

for several minutes in an unedited unscripted stationary shot with the participants ranging from 17 to 64 years of age.

At times wavering between a confessional monologue and a long-forgotten anecdote, the effect on the viewers is the experience of a pure and profoundly sincere moment of human intimacy. Presenting the 100 stories through three different living room sets reminiscent of one's grandmother's house, we are made privy to these stories broadcasting from television sets that would never otherwise offer these perspectives.

**MEDIA CONSTRUCTIONS** often dehumanize prostitutes (or any group that is deemed morally inferior), framing them as victims, often of violent crimes, and thus upholding a moral justification of why they must be controlled and saved. Instead of beginning from a position of defense and being judged, Kingstone starts with a narrative about relating to his own grandmother, who was a sex trade worker and who he never got to know. Soliciting a collective memory that reveals horrors and comedies from our everyday relations, the work stands as a communal archive for storytelling.

Similarly, in "The Adventures of Strongman and Quickboy"—which features extended scenes of explicit sex between various assemblages of men—Kingstone presented the film as a community viewing to encourage discussion rather than voyeurism. Topical issues of age, disease and relationships converged without ever dramatizing or exploiting itself into clichés. The character of Strongman has to take daily meds, but the words "HIV" and "AIDS" are never uttered; the character of Quickboy is obsessed with a constructed pop culture that has not included him, but gay exclusion is never dwelled upon.

Serendipitously, on the same day of Kingstone's opening for *100 Stories About My Grandmother*, the *Edmonton Sun* newspaper published an article entitled "A Twisted Homosexual World." Appearing by pure coincidence, Mindelle Jacob's column featured an interview with a Calgary-based psychology professor sharing his opinion about the twisted behavior of "hedonistic psychopaths" who either willingly give or seek out the HIV virus. Using internet profiles as its reported research and blatantly constructing these men as monsters, the article was crude and oblivious in a most disappointing vein, but through its sole manifestation into our consciousness, we are at least reminded that there will always be at least two sides to every story.

Amy Fung is the author of [prairieartsters.com](http://prairieartsters.com)

EVM & Womonspace present...

Valentine  
fever

...a Valentine's Day concert & dance event

Hosted by Kristy Harcourt  
Dance Music by Licorice Whip

ASL Interpretation Provided

Saturday, 14 February 2009  
Doors: 7:00/Concert: 7:30/Dance: 9:00  
Hellenic Hall (10450 116 Street)

Advance Tickets Available at:

Earth's General Store  
TIX on the Square  
EVM Members

VUE  
WEEKLY

Edmonton's  
Arts  
Magazine

Edmonton  
Arts  
Magazine

Visit [www.evmchoir.com](http://www.evmchoir.com) for more information



# ARTS WEEKLY

FAX YOUR FREE LISTINGS TO 780.426.2289  
OR E-MAIL GLENYS AT LISTINGS@VUEWEEKLY.COM  
DEADLINE IS FRIDAY AT 3 PM

## DANCE

**PALLET JORGEN CANADA-ROMEO AND JULIET** • MacIab Centre for the Performing Arts • 4308 50 St, Leduc; Feb 12, 7:30pm • **Horizon Stage** Feb 14, 7:30pm • \$30 (adult), \$25 (student/senior) at TIX on the Square  
**SOLEDAD BARRIO AND NOCHE FLAMENCA** • The Hall, Winspear Centre, 780.428.1414 • Feb 11-12, 8pm • \$41-\$46 at Winspear box office

## GALLERIES/MUSEUMS

**AGNES BUGERA GALLERY** 12310 Jasper Ave., 1402 2854 • Open Tue-Sat 10am-5pm, Sun-Mon and holidays • **FOR THE LOVE OF ART** • Feb 12-27 • Opening reception: Thu, Feb 12

**ALBERTA CRAFT COUNCIL** 10186-106 St, 780.488.6611 • **INTENSIONS:** Fibre artworks by Mary Sullivan Holdgrafer, Margie Davidson and Matt Gould; until Apr 18 • **Discovery Gallery:** Recipients of the 2008 Alberta Craft Awards; until Feb 28

**ALBERTA OIL PAINTER'S STUDIO** 7711-85 St, 780.465.6172 • Artworks by Michelle Ross, Shari Honey, Susan Box, Pat Eizinga, and others • Feb 12-27

**ALLEN GRAY CONTINUING CARL CENTRE** 5005-28 Ave, 780.756.5009 • **BACKYARDS AND OTHER NEIGHBOURHOOD TALES:** Artworks by Gillian Willans and Allen Gray residents

**ART BEAT GALLERY** 26 St. Anne Street, St. Albert, 780.459.3679 • Featuring artworks by Tinyan

**ART GALLERY OF ALBERTA** Enterprise Square, 100, 10230 Jasper Ave, 780.422.6223 • **SYLVAIN VOYER: SURVEY 1957-PRESENT:** until Mar 22 • **JOHN FREEMAN: THE HORIZON AS IT SHOULD BE:** Large digital photographs; until Mar 22 • Free (member)/\$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (5yrs and under)/\$20 (family-2 adults, 4 children)

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave, 780.498.1984 • **CAR CULTURE:** Oil paintings on Edmonton's car culture by Christl Bergstrom. Portraits and paintings from recent years as commentary on modern urban life • Until April 30

**EXTENSION GALLERY** Atrium, 1st Fl, Enterprise Sq, 10230 Jasper Ave • Open Mon-Sun 7am-11pm • **INTERNATIONAL WEEK PHOTO EXHIBIT: A FEAST FOR THE EYES** • Until Feb 11

**FINE ARTS BUILDING** 2nd and 3rd Floor, U of A, 112 St, 89 Ave, 780.492.2081 • Students bi-annual art sale • Feb 12, 6:30-9:30pm; for info contact the event committee at bdes09@gmail.com

**FRINGE GALLERY** 10516 Whyte Ave, basement of the Paint Spot, 780.432.0240 • **AFTER HOURS** • Works by the Paint Spot staff

**GALLERY AT MILNER** Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 780.496.7030 • Kevin Law's photographs • Until Feb 27

**GALLERY IS** 4930 Ross St, Red Deer, 403.341.4641 • **STONE ICONS: REVISITED:** Paintings by Gallery IS owner Erika Schulz • Until Feb 28 • Opening reception: Fri, Feb 6, 6-8pm

**HARCOURT HOUSE** 3rd Fl, 10215-112 St, 780.426.4180 • **Main Gallery:** Artworks by Spyder Yardley-Jones; until Feb 14 • **Front Room:** Photographs by Nate Larson; until Feb 14

**JEFF ALLEN GALLERY** Strathcona Place Senior Centre, 10831 University Ave, 780.433.5807 • **ACROSS THE RIVER:** Featuring artworks by Darlene Hoblak • Until Feb 26 • Opening reception: Feb 11, 6:30-8:30pm

**JOHNSON GALLERY** • Southside: 7711-85 St, 780.465.6171; Artworks by Ruth Vontobel-Brunner, Julie Drew, Deanna Corrigan and others • Northside: 11817-80 St, 780.479.8424; Artworks by Al Roberge and others • Feb

**KAMENA** 5718 Calgary Tr S, 780.944.9497 • Featuring artworks by various artists • **LIVING THE DREAM-ITALY:** Gallery showcase on Feb 6

**LATITUDE 53 GALLERY** 10248-106 St, 2nd Fl, 780.423.5353 • **Projex Room: CROOKED HEAD:** Paintings by Sean Montgomery; until Feb 14 • **53 Ways To Leave Your Lover:** Fundraiser, silent art auction and Dj Eddie Toonflash, DJ Freshlanad, DJ Stock Boy; Sat, Feb 21, 8pm; \$10

(adv non-member)/\$8 (adv member)/\$12 (door); adv tickets at Latitude

**LOFT GALLERY** A. J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park, 780.998.3091 • **ABSTRACTS:** Works by the Art Society of Strathcona County • Until Feb 28

**McMULLEN GALLERY** U of A Hospital, 8440-112 St, 780.407.7152 • **COMMON CONTRAST:** Photographs • Until Mar 8

**MCPAG (Multicultural Centre Public Art Gallery)** 5411-51 St, Stony Plain, 780.963.2777 • **MIXED PALETTE:** Painting and drawings by Robert Bailey • Until Feb 25

**MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE** 9 Mission Ave, St. Albert, 780.651.8176 • Aboriginal Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert, 780.459.1528 • **THE BISHOP WHO ATE HIS BOOTS:** Celebration of the life and legacy of Isaac and Sadie Stringer and their mission to the Arctic • Until Mar 15

**NINA HAGGERTY** Stollery Gallery 9704-111 Ave, 780.474.7611 • **MCCAULEY GROUP OF TWELVE** • Until Feb 28 • Opening reception: Feb 5, 7-9pm

**PROFILES PUBLIC ART GALLERY** 19 Perron St, St. Albert, 780.460.4310 • **DOUBLE TAKE:** Artworks by Jana Hargarten, Neil McClelland, Laura O'Connor, Beth Pederson, J. Scott Portingale • Feb 5-Mar 5 • Opening reception: Thu, Feb 5, 7-9pm

**PROVINCIAL ARCHIVES OF ALBERTA** Roper Rd, 780.427.1750 • Celebrating 100 Years of the UFA in Rural Communities Exhibit • Until Mar 29 • Free

**ROYAL ALBERTA MUSEUM** 12845-102 Ave, 780.453.9100 • **ARTE EN LA CHARRERÍA:** Craftsmanship and design distinctive to the Mexican cowboy; until Apr 13 • **HEIGHTS OF FASHION:** History of the Elevated Foot; until Mar 8 • **Government House:** Tours on Sat, Sun, holidays, 11am-4:30pm, ph 780.427.2281

**SCOTT GALLERY** 10411-124 St, 780.488.3619 • **ROAD SERIES:** Artworks that explore the open space of western Canada. Featuring Robert Sinclair's paintings, Yuriko Kitamura, lyrical sumi ink works, and prints and paintings by John Snow, paintings by Gerald Faulder, Jerzy Gawiak, Jim Stokes, Jim Visser and other gallery artists • Until Feb 17

**SNAP GALLERY** 10309-97 St, 780.423.1492 • **Main Gallery: MISSIONARY POSITION:** Printworks by Joscelyn Gardener; until Feb 21; closing reception: Thu, Feb 19, 7-9pm • **Studio Gallery: TRIAGE: AN ILLUSTRATED GUIDE TO TREE SURGERY:** Printworks by Eric Steenberg; until Feb 21; closing reception: Thu, Feb 19, 7-9pm

**SPRUCE GROVE ART GALLERY** 420 King St, Spruce Grove, 780.962.0664 • **IMAGE INFUSION:** Artworks by Margaret Klappstein, Lynda McAmmond, JoAnn Rasmussen, Anne McCormick, Sonja Mannoske • Until Feb 14

**STEPPE GALLERIES** 1253, 1259-91 St • **WEST GALLERY:** Artworks by Christine Wallewien • Feb-Mar

• **EAST GALLERY: CONTINUANCE:** Mixed media artworks by Jayme Chalmers; until Mar 17; e-mail: Kelley Brent at kelly.brent@bldg-inc.ca to schedule a viewing

**STUDIO GALLERY** 11 Perron Street, St. Albert, 780.460.5993 • **FOR THE LOVE OF ART:** Artworks by the Studio Gallery Associates • Feb 7-28 • Opening reception: Sat, Feb 7, 1-4pm

**TELUS WORLD OF SCIENCE** 11211-142 St, 780.452.9100 • **THE ART OF THE BRICK™:** until May 3 • IMAX: *Wild Ocean—An Epic Underwater Struggle for Survival*; opens Feb 13

**URBAN ROOTS** 10418-82 Ave, 780.438.7978 • Open: Wed-Sat afternoons • **GOODBYE AMERICA:** Paintings by Vistara Conway • Opening Feb 14, 8-midnight • Until Feb 28

**VISUAL ARTS ALBERTA** 3rd Fl, 10215-112 St, 780.421.1731 • **MEMENTO:** Photographs by Candace Makowichuk and Felix Plawski • Until Feb 14

**WEST END GALLERY** 12308 Jasper Ave, 780.488.4892 • Paintings by Pierre Giroux and Valerie Butters • Until Feb 13

## LITERARY

**AUDREYS BOOKS** 10702 Jasper Ave, 780.423.3487 • Book launch for scientist, Gordon Freeman's book, *Canada's Stonehenge: Astounding Archaeological Discoveries in Canada, England and Wales*; Thu, Feb 5, 7:30pm • Poetry Nights the 2nd Fri each month; this month with Maurice Mierau and Shirley Serviss, Fri, Feb 6, 7:30pm

**BLUE CHAIR CAFÉ** 9624-76 Ave, 780.469.8755 • Story Slam: every third Wed of the month

**CITY ARTS CENTRE** 10943-84 Ave, 780.932.4409 • T.A.L.E.S. Monthly Storytelling Circle: Tell stories or come to listen; first Thu each month • Until June, 8pm; \$3 (free first time)

**PRISM BAR AND GRILL** 10524-101 St, 780.454.8287 • Launch of *All the Pretty Girls* by Chandra Mayor, with T.L. Cowan and guests • Fri, Feb 6, 7:30pm

**ROSIE'S** 10475-80 Ave • **TALES: EDMONTON STORYTELLING CAFÉ:** T.A.L.E.S.—The Alberta League Encouraging Storytelling open mic • First Thu each month, 7-9pm • Pay-What-You-Will (min \$6); info at 780.932.4409 • **TALES** Edmonton Storytelling Café • *Hot Stuff:* featuring Dawn Blue, Jennie Frost and Marie-Anne McLean; Feb 5

**UPPER CRUST CAFÉ** 10909-86 Ave, 780.422.8174 • **THE POETS' HAVEN:** Monday Night reading series presented by Stroll of Poets • Every Mon, 7pm • \$5 door • Featuring spoken word artists Bryan Breckon, Ruth Anderson Donovan, Rusti Leahy, Charmaine Pearson, and Phyllis Shuell; Feb 9

## THEATRE

**THE BIG LEAGUE** TransAlta Arts Barns' Westbury Theatre, 780.409.1910 • Fringe Theatre Adventures • Follow four actors on rollerblades as they face-off over sportsmanship, family relationships and the pressure to succeed, proudly presents • Feb 13-15, Fri 7pm; Sat-Sun 2pm • \$23.50 (adult)/\$19.50 (student/senior) /\$12.50 (child) at the Fringe Theatre box office

**CHIMPROV** Varscona Theatre, 10329-83 Ave, 780.433.3399 • Rapid Fire Theatre presents comedy every Sat (11pm) except for the last Sat of each month until June 13 • \$10/\$8 (member) at TIX on the Square

**CORNER GASSED** Jubilations Dinner Theatre, 8882-170 St, Phase II, WEM, 780.484.2424 • Until Mar 29, Wed-Sat 6:30pm; Sun 5pm

**DIE-NASTY** Varscona Theatre, 10329-83 Ave, 780.433.3399 • Live improvised soap opera set in a turbulent France on the cusp of the Revolution! Let them eat cake! Heads will roll! Directed by Dana Andersen • Every Mon (8pm)

**FREEWILL SHAKESPEARE FESTIVAL LUNCHEON OF LOVE** Fairmont Hotel Macdonald, Wedgewood Rm, 10065-100 St • Fundraising luncheon including champagne, sonnets, songs of love, an auction, a taste of this summer's fare in the park • Mon, Feb 9, 11:45am-1:00pm • \$60 at 780.425.8086 or E: freewill@telus.net, www.freewillshakespeare.com

**GRACE** Varscona Theatre, 10329-83 Ave, 780.434.5564 • Shadow Theatre • Four neighbours are linked by proximity and their beliefs in this tour de force by playwright Craig Wright • Until Feb 8, Tue-Sat 7:30pm, Sat-Sun 2pm • \$20-\$25 (adult)/\$17-\$20 (student/senior); Sat mats Pay-What-You-Can; Tues Two-for-one at TIX on the Square

**HELLO...HELLO** Roxy Theatre, 10708 124 St, 780.453.2440 • Kill Your Television Theatre/Theatre Network • By Karen Hines, starring Beth Graham, Nathan Cuckow, Molly Flood, and Jesse Gervais director Kevin Sutley, choreographer Christine Bandelow • Feb 10-21, Tue-Sat 8pm; Sun 2pm • \$20 (adult)/\$15 (student/senior); Tue: Two-for \$20; Feb 10-11 (preview): \$15; Opening night: \$25 at TIX on the Square

**LENTEMENT LA BEAUTE** La Cite Francophone, 8627-91 St • L'Unitheatre, co-produced with Vancouver's Théâtre La Seizième • En français/French language production, Comedy drama by Michel Nadeau about life of an ordinary man whose perceptions are changed after watching an Anton Chekhov play • Feb 12-14, Feb 19-21, 8pm; Feb 15, 22, 2pm • \$23 (adult)/\$15 (student/senior) at TIX on the Square, door

**A LIFE IN THE DAY** Catalyst Theatre, 8529 Gateway Boulevard, 780.431.1750 • Presented by the Maggie Tree, co-produced by Urban Curvz Theatre, featuring Amber Borotsik, Michele Brown, and Mark Jenkins. The story of a day in the life of a small town on the brink of change and how lives interconnect • Feb 5-15, Tue-Sat 8pm; Sat-Sun 2pm • \$18 (adult)/\$15 (student, senior, equity) at Trans Alta Arts Barns Box Office, www.fringetheatretheadventures.ca, 780.409.1910; Sat, Feb 14, 2pm Valentine's pay-what-you-can

**LOLEK: THE PLAY** St. Joseph's Basilica, O'Leary Hall, basement, 10044-113 St • Set in Nazi occupied Poland, a biographical drama about Karol Wojtyla's life before he became a priest • Feb 6-7, 7:30pm • \$20 at TIX on the

Square

**MAJOR BARBARA** Timms Centre for the Arts, U of A, 87 Ave, 112 St • Studio Theatre • Until Feb 14, 7:30pm nightly (except Sun); mat Feb 12, 12:30pm • \$10-\$22 at TIX on the Square

**NEW WORKS FESTIVAL** Timms Centre for the Arts Second Playing Space, 112 St, 87 Ave • Featuring new, diverse plays and a panel discussion • The Staged Reading: *Help or Hindrance?* with Jeff Page and Clinton Carew lead the open forum on Sun, Feb 15, 2 pm • Encounters of the Playwright-ing Kind: Workshop facilitated by Kathleen Weiss on Sat, Feb 14, 11am • Festival Feb 10-15, 7:30pm • \$5 per night, available at the door • www.uofaweb.ualberta.ca/drama2/newworks-festival.cfm

**PEACE, LOVE AND ROCK 'N' ROLL 2 AND THE BEAT GOES ON** Mayfield Dinner Theatre 16615-109 Ave, 780.483.4051 • Written and compiled by Will Marks, a sequel to last year's hit • Until Feb 15 • Tickets at Mayfield box office

**PINOCCHIO** Festival Place, 100 Festival Way, Sherwood Park, 780.449.3378 • By Michele Vaccaro, produced by Special Arrangement with Classics on Stage! of Chicago, directed by Curtis Knecht. Celebrate the Family Day weekend with the Festival Players for Youth • Feb 15-16, 2pm and 7:30pm • \$26 (adult)/\$16 (child) at the Festival Place box office

**THEATRESPORTS** Varscona Theatre, 10329-83 Ave, 780.448.0695 • Rapid Fire Theatre's weekly insane improv show • Every Fri (11pm) • Until July 31 • \$10/\$8 (members) • Tickets at TIX on the Square

**THREE MO' TENORS** Citadel's Shocter Theatre, 9828-101A Ave, 780.425.1820 • By Mar on J Caffey. A theatrically staged musical extravaganza • Until Feb 15 • Tickets at the Citadel box office

**THE VAGINA MONOLOGUES** John L. Haar Theatre, MacEwan Centre for the Arts, 10045-155 St, 780.497.4444, www.macewan.ca/ca • Benefit performance presented by the Student Association of Grant • Fri, Feb 6, 6pm (door and art exhibition), 7pm (show) • \$10

**WILDFIRE HIGH SCHOOL IMPROV FESTIVAL** Varscona Theatre, 10329-83 Ave • Rapid Fire Theatre • Feb 11-21, 7pm • \$10 (adult)/\$5 (student) at TIX on the Square

There is a career backstage.

**MacEwan Theatre Production Program**

And education by the name of MacEwan University

• Feb 6: 1:15-4:30 pm  
• Feb 11: 1:15-4:30 pm  
• Feb 18: 1:15-4:30 pm  
• Feb 25: 1:15-4:30 pm

Open House Event

www.MacEwan.ca/Production



# FILM

## Los Angeles plays itself

Mackenzie's extensive portrait of Native American exiles in their own country finally comes to the big screen

JOSEF BRAUN / josef@vviewweekly.com

The silvery images of faces from a lost world dissolve into one another, faces with lines deep as arroyos and expressions that might suggest bitter resignation. Their gazes hint at some antagonism toward the camera. These old stills of Native Americans, taken more than 100 years ago by Edward S. Curtis, compose the opening sequence of *The Exiles*, accompanied by the steady beating of a drum. They serve as context, the first part of a jarring entrée into Kent Mackenzie's stark yet lively portrait of Native American youth in Los Angeles' Bunker Hill district, circa 1961. The drum and traditional grooming gives way to rock 'n' roll and pompadours, the images of plains to multistoried apartment blocks, broad avenues, bars and gas stations and cramped, crowded flats where a radio or television always plays. That primordial drum will return near the end of the film, though when it does it undercuts hoots and hollers, singing and laughter, honking horns, squashed beer cans and girls asking to be left alone.

The juxtaposition between old ways and modern cacophony is de rigueur in aboriginal histories, but it appears here absent of forced pathos, a necessary prelude to a story placed firmly in the present rather than eulogizing the past. But this narrative of change and loss works on a number of levels. The film is also a study of Bunker Hill itself, once a zone of affluence and opulence that, by the time Mackenzie and his crew of fellow film school grads arrived to capture it, had already begun its descent into postwar neglect and decay. Mackenzie had already made a controversial short in the neighbourhood while still at the University of Southern California entitled "Bunker Hill—1956." But *The Exiles* was something still more ambitious, a distinctive construction of voice-over testaments concerning the



DOCUMENTARY

FRI, FEB 6, SUN, FEB 8, MON, FEB 9 (7 PM & 9 PM)  
**THE EXILES**  
 STARRING YVONNE WILLIAMS, HOMER NASH,  
 TOMMY REYNOLDS  
 ★★★★★

inner lives of three Bunker Hill Native Americans and re-enactments featuring the actual subjects. The use of non-professional actors, or rather people being asked to "play" themselves, is elegantly executed, and looks forward to other such fusions of documentary and fiction filmmaking techniques from the likes of Iranian director Moshen Makhmalbaf, to name but one prominent example.

So *The Exiles* is a very special film, and a landmark in the American cinema's reflection on its own marginalized at the very least. Yet, following a triumphant premiere at the 1961 Venice

Film Festival, the film failed to secure commercial distribution and became a sort of legend, a film with a reputation vastly overwhelming its viewership. It's prominent role in Thom Anderson's 2003 compilation documentary *Los Angeles Plays Itself* sparked the latest resurgence of interest, prompting a theatrical release from Milestone Films, the same company that ushered Charles Burnett's 1977 masterpiece *Killer of Sheep* into theatres 30 years after its completion. Burnett himself, along with Sherman Alexie, supervised the restoration, courtesy of Ross Lipman at the UCLA Film & Television Archive, and the belated release. *The Exiles* had its Canadian premiere at the Cinematheque Ontario last November, 47 years after its completion; sadly, it was also 28 years after Mackenzie's death.

**THE FIRST** disembodied voice to emerge in *The Exiles* is that of Yvonne (Yvonne Williams). She's young, lovely, desper-

ate and pregnant. The imminent child is the bright spot in her strained existence. Her husband Homer (Homer Nash) seems disinterested and cuts a dubious figure as a supporting patriarch. "He might change if he sees the baby," she says at one point. "He likes children." She returns home from the market and cooks up some pork chops and beans for Homer and his pals, who only vaguely acknowledge her. Soon the night comes and Yvonne is dropped at the movies while the boys go out for a long of night of drinking, gambling and wandering.

Homer himself picks up the film's ongoing chain of voice-over once the night's activities begin. He speaks of his restlessness and desire for some excitement, maybe get into a fight or something. How strange then, and compelling, that the Homer we see contrasts the Homer we hear, as well as the Homer Yvonne describes. While his friends become increasingly

wild in their behaviour, Homer seems to get only more quiet, ending the night wrapped in a blanket and keeping to himself. At one point he discusses his upbringing back in rural Arizona, his childhood spent asking for money from white tourists snapping photos of the local Indians.

Rounding out the voice-over subjects is Tommy (Tommy Reynolds), a slick dancer and would-be ladies' man. He figures white people have more problems than Indians, what with so much on their minds. He validates his unruly behaviour by its purity—when he parties, he parties right. He also becomes belligerent and rough with unwilling women. Yet there's something poignant in the scene where he plays air piano on a wooden countertop in a bar along to some boogie-woogie, and the sense that this is the closest he ever comes to giving vent to a genuine talent.

*The Exiles* is all the more affecting and fascinating for its crispness, emphasis on observation over overt analysis, and its lack of sentimentality. Though presented with the nuance, textured imagery and rhythms of a fiction film, it gains considerable spontaneity and diversion from its documentary foundations. Especially intriguing is a strange scene where some white guy dances with a Chinese guy in a bar. But what makes the film gel so marvelously is its emphasis on people's relationship to place. The subjects are people displaced in their own country—they are internal exiles. Mackenzie photographs them in such a way that they are never without context, without their surroundings looming over or around them, tacitly posing questions about where it is they think they belong. The scene of bleary morning stumbling home that ends the film promises renewal, but of what sort? What has changed? Fifty years later, the questions linger in the air after the lights go down. ▀

TIMEWARP  
TUESDAYS

FRENZIE  
FRIDAYS

SUPER PARTY  
SATURDAYS



11834 Kingsway Ave.  
 (80.453.7320)  
 www.ezziesnightclub.com



# Some like it hot

## Wilder's dialogue burns up the screen in *Ball of Fire*

DAVID BERRY / david@vancouverweekly.com

Though the Edmonton Film Society's winter 2009 program is supposed to be all about pretty, funny women, the most striking thing about 1941's *Ball of Fire* isn't Barbara Stanwyck. It's Billy Wilder's dialogue. Not that Stanwyck's billowing tresses and cocktail gams don't give it a run for its money, but Wilder here is as sharp as ever, a master-patterer whirling his way through a gamut of upper and lower class dialects while maintaining that drum-tight rhythm that made him one of Old Hollywood's sharpest writers. Much of it is so sharp, it would seem wrong to quote it out of context, a hopeless counterfeit.

Of course, Wilder sets himself up for success here: *Ball of Fire* is a modernized (for the time) version of *Snow White*, though in this case the seven dwarves are a gaggle of university professors plus Gary Cooper (Snow White can't marry a dwarf, after all), out to finish a new encyclopedia. When Cooper's English professor takes to the streets to update his article on slang, he runs into Stanwyck's slinky, motormouthed club singer Sugarpuss O'Shea, a maestro of street slang who also happens to be rather



CLASSIC

MON, FEB 9 (8 PM)  
**BALL OF FIRE**  
DIRECTED BY HOWARD HAWKS  
WRITTEN BY BILLY WILDER, CHARLES BRACKETT  
STARRING BARBARA STANWYCK, GARY COOPER  
PART OF THE EDMONTON FILM SOCIETY'S  
PRETTY WOMEN CAN BE FUNNY TOO! PROGRAM  
\*\*\*

easy on the eyes. The wicked witch in this scenario turns out to be Sugarpuss's mob boyfriend: Sugarpuss hides out with and eventually learns

to love her little professors—particularly the tall, handsome, sheriff-looking one—before she's swept away by the mob again and it's up to the academics to rescue her.

**THE PLEASURES HERE** come mostly from watching Stanwyck's gutter-mouth and Cooper's upperclass twit bounce off one another, though admittedly he is usually the funnier one: Stanwyck gives Wilder's convoluted slang a fiery twist, but Cooper brings a subtle self-seriousness to Wilder's convoluted jargon that really anchors the differences. The latter is particularly evident in a scene where Cooper attempts to bluster his way through a stick-up, confusing two mob goons with some of the finest nonsensical ivory tower mumbo jumbo ever put to film.

Women are the focus for the rest of the series, though, and the EFS has picked a couple particularly sharp examples, also throwing in films from Katherine Hepburn, Carole Lombard and Jean Arthur. In particular, watch for Stanwyck's turn in Preston Sturges' brilliant *The Lady Eve*, and of course Hepburn outshining her sparkling male counterparts in *The Philadelphia Story* and *Adam's Rib*. ♥

# Perusing Powell

FLICKS | DVDetective  
JESSIE BRADSHAW  
dvdetective@vancouverweekly.com

I saw my first two Michael Powell films some years ago at Metro Cinema. *A Canterbury Tale*, made with Powell's longtime collaborator Emeric Pressburger, concerns strange criminal activities in a fictional Kent village during the Second World War, and it functions as a moving, somewhat mystical appeal to read history in landscape. *Peeping Tom* is a thriller about a killer who films the death of his female victims. The former is an immensely charming work from the height of Powell and Pressburger's hugely popular, very British spectacles. The latter is an unrelentingly grotesque portrait of psychological disease that, far from creating the sensation of the similarly sinister and voyeuristic *Psycho*, released only three months later, essentially ended Powell's career in Britain, driving him to wander the wilderness of international co-production for the last 30 years of his life.

So we have two exemplary Powell films and, as it happens, films that exemplify the two Powells: the celebrated patriot and master craftsman, and the shunned maverick. As retrospectives and home video continue to introduce his legacy to a new generation of filmlovers, it's interest-

ing that the latest pairing of Powell films to appear on DVD in Sony's two-disc *The Films of Michael Powell* also straddle the disparate halves of his career.

*A Matter of Life and Death* opens gazing into the celestial heavens, with a voice-over meditating briefly on stars and gases and the life and death of entire galaxies. It grounds itself in the widest possible context, one of myth, awe and whimsy. It needs to, because what follows is so absurdly fantastic. The story shifts between miracle survival and radical brain surgery on earth and a court hearing in heaven overseen by an audience of thousands. The lovers at its centre meet in voice only when British Airman Peter Carter, the last living crewmember aboard a badly damaged bomber en route back to England, makes contact with June, an American radio operator. During what he assumes will be his final moments of life, Peter passionately flirts with June and she's deeply moved. Peter then leaps from the descending bomber and falls without parachute into the sea—and lives.

Turns out the emissary of death sent to scoop Peter up couldn't find him in the soupy English fog. Heaven, being an imposingly modern realm run as a well-oiled bureaucracy, sends the emissary back to get Peter. But Peter, having by now awoken on the achingly

CONTINUES ON PAGE 32

Experience it in eye-popping real D 3D in select theatres

LEONARD MALTIN ENTERTAINMENT TRIBUTES  
**"THE BEST MOVIE I'VE EVER SEEN IN 3-D"**  
A BEAUTIFUL PIECE OF WORK ON EVERY LEVEL

FROM THE DIRECTOR OF  
**THE NIGHTMARE BEFORE CHRISTMAS**

# Corpse Bride

FEATURING THE VOICES OF  
DAKOTA FANNING, TIERE HATCHER, JOHN HODGEMAN, ELIAN MUSHARE

# C

GO BRAILING.COM ALLIANCEFILMS.COM

**STARTS FRIDAY**  
IN real D 3D AT THESE LOCATIONS:

REGULAR ENGAGEMENT PLAYING AT THESE ADDITIONAL LOCATIONS:

GROUP BY ENTERTAINMENT  
SOUTH EDMONTON COMMUNITY

GROUP BY ENTERTAINMENT  
NORTH EDMONTON

GROUP BY ENTERTAINMENT  
CLAREVIEW 10

DIGITAL SOUND

SOUTHWEST THEATRE

DUGGAN

PARKLAND 7

GALAXY 10

## "THE BEST DATE MOVIE OF THE SEASON!"

"Deliciously **WITTY** and laugh-out-loud **FUNNY**."  
—Stuart Lee, WNYX-TV



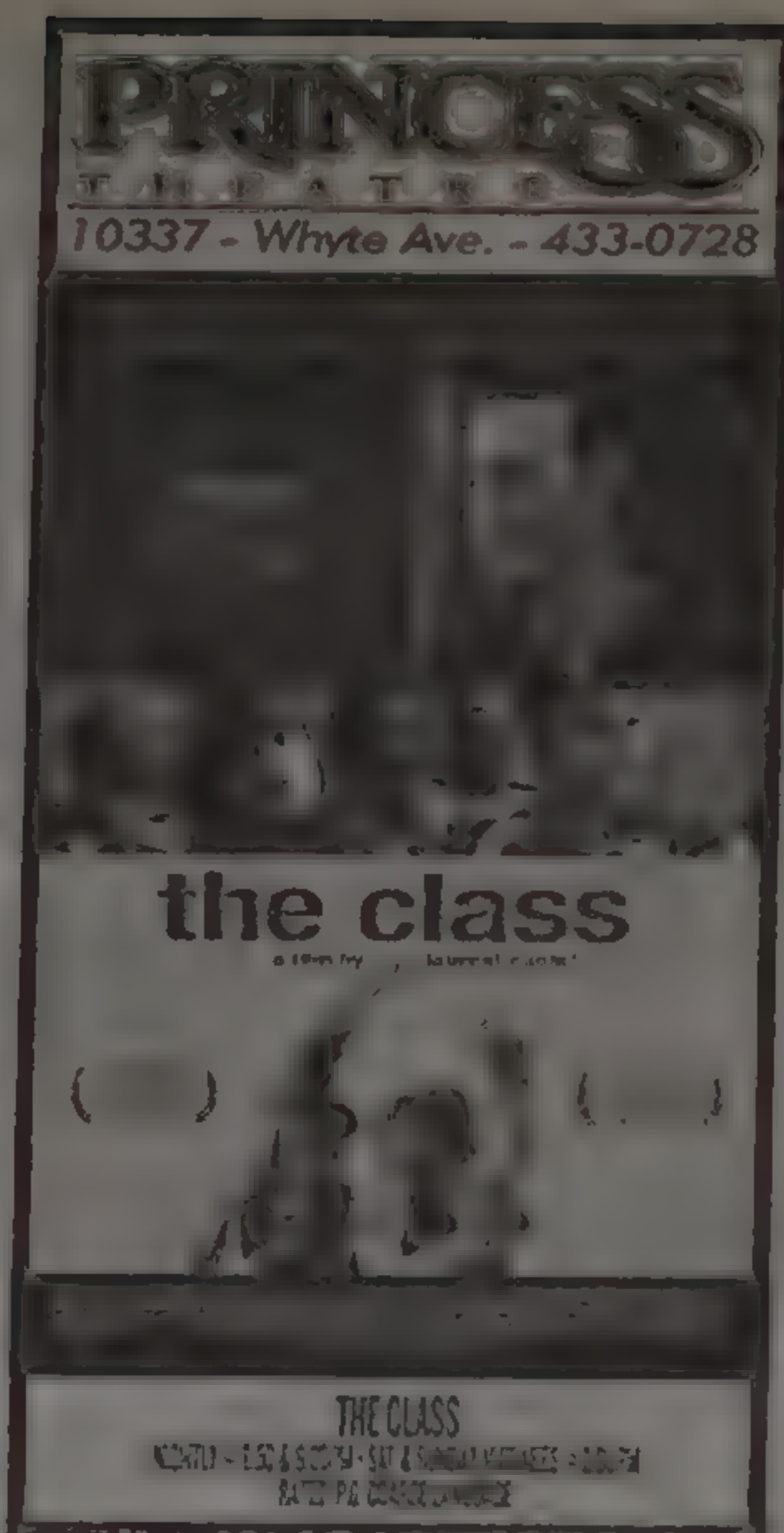
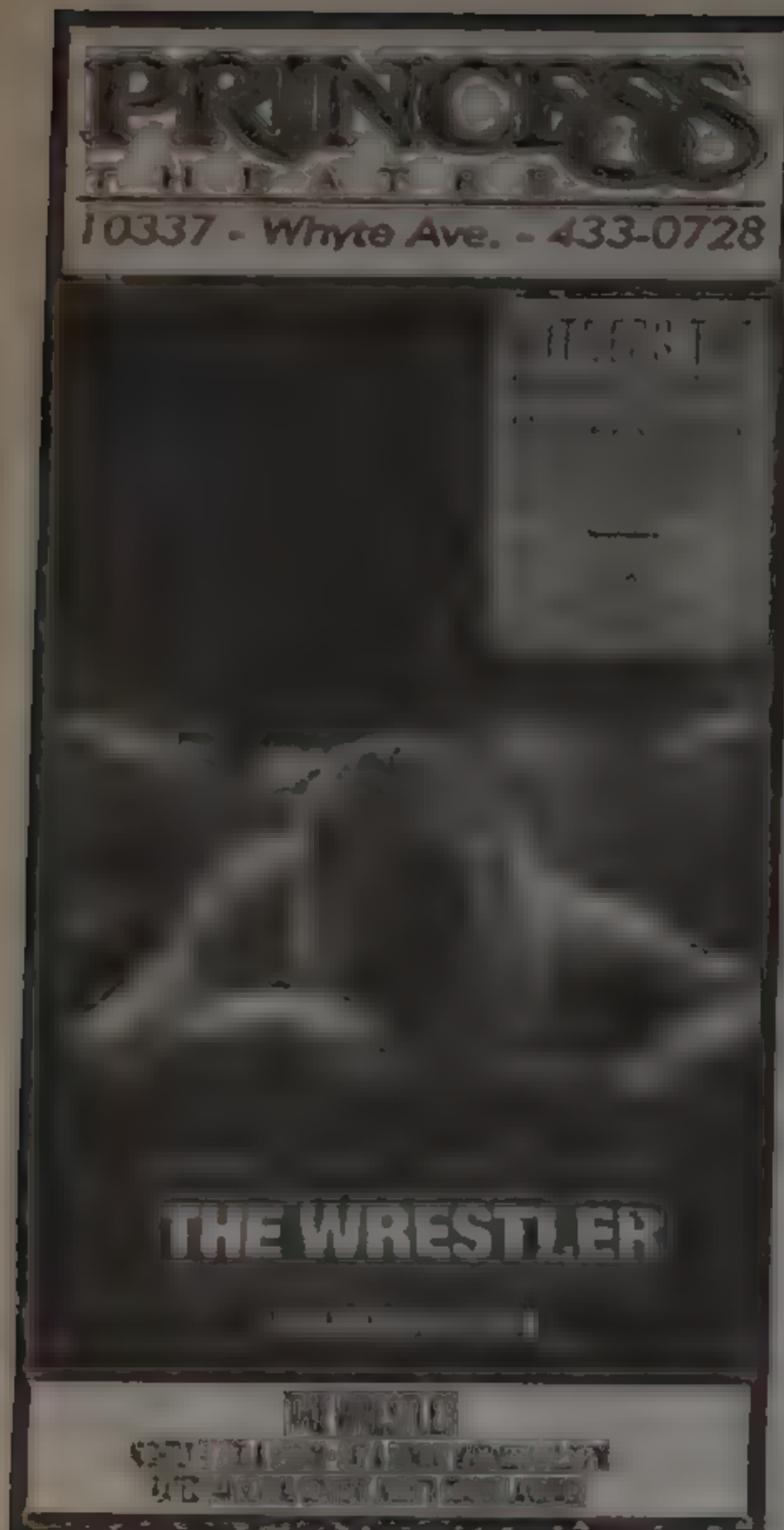
Ben Affleck Jennifer Aniston Drew Barrymore Jennifer Connelly Kevin Connolly Bradley Cooper Ginnifer Goodwin Scarlett Johansson Justin Long

he's just not that into you

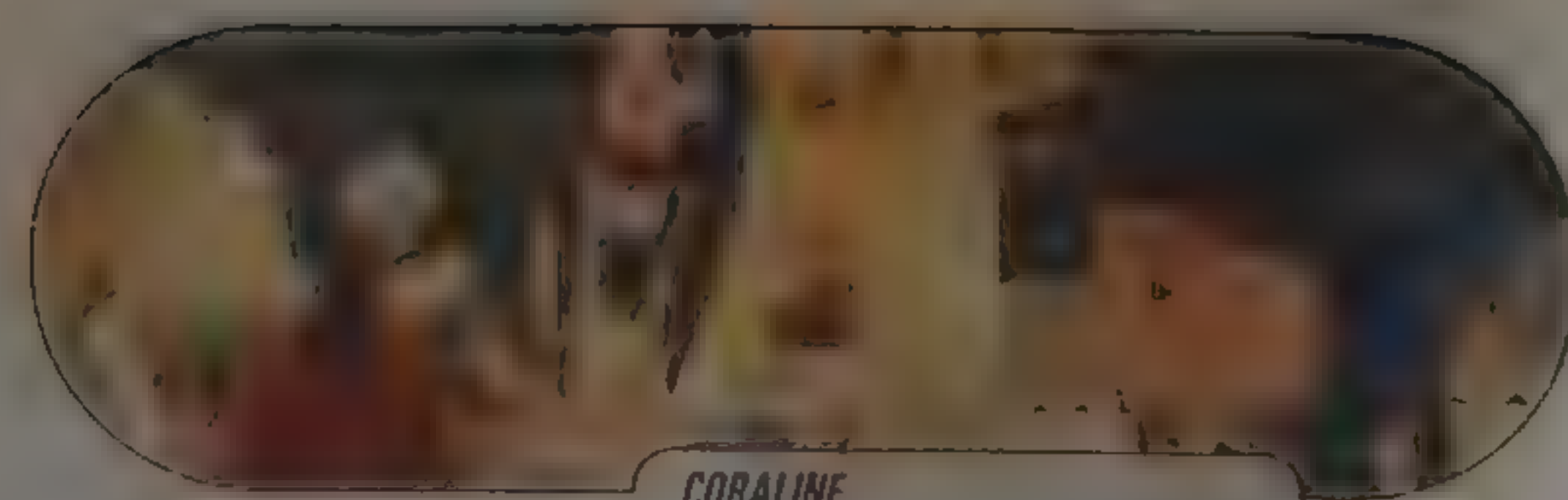
PG COARSE LANGUAGE  
www.alliancefilms.com  
www.hesjustnotthatintoyoumovie.com  
SO IN TRACK FEATURES KEANE, MY MORNING JACKET, CORINNE BAILEY RAE, ERIN MCCARLEY, MARDON 5, R.E.M. AND MORE!

**Starts Friday!** Check Theatre Directory or www.alliancefilms.com for Locations & Showtimes





## QUICK REVIEWS FILM CAPSULES



### OPENING THIS WEEK

#### CORALINE

WRITTEN & DIRECTED BY HENRY SELICK  
FEATURING THE VOICES OF DAKOTA FANNING, TERI HATCHER  
★★★

JOSEF BRAUN / josef@vuweekly.com

*Coraline* begins with a girl and a house. Her parents are there, too, having just transplanted the whole family, but they're too bogged down with gardening literature projects to even bother unpacking and sprucing things up, and anyway they're too impatient. There's also the neighbouring boy, but he's so sheepishly well intentioned and sort of annoying, and anyway, a boy. There's a cat, but he's a mangy old puss that's kind of falling apart. There are other neighbours who will prove to be genuine eccentrics and sources of diversion, but they come a little later. So what sticks in my mind after watching it is *Coraline* (voiced by Dakota Fanning) and this house, looming, so empty and creaky and drab, like pretty much everything surrounding it in this permanently overcast, hilly rural Halloween setting.

*Coraline* and the house are a good match, even if she doesn't recognize it at

first. She's sly and given to mischief, while the house hides a secret labyrinth. They're both deceptively compact, she being so slight yet fiercely resilient, and the house, for all its dilapidated grandeur, holds countless inner passageways and impossible spaces. Soon she'll discover a little door in a wall that during the day opens only onto brick but at night onto this intestinal tunnel, at the end of which is a parallel world where everything seems sort of the same yet suddenly much more fun. Precariously fun. There's a mechanical chicken that shits out popcorn. There's a burlesque show performed by elderly acrobats (voiced by the always lively pairing of Jennifer Saunders and Dawn French) for an audience of Scottish terriers.

Most importantly, there is an "Other-mother" and "Other-father," completely devoted to their beloved little girl, cooking up delicious meals, showering *Coraline* with gifts and games, so attentive as to seem almost pathological. They have black buttons for eyes, rendering their every expression of servile joy a little hollow. And here, we sense, is the catch. Everybody knows there's no such thing as a free lunch, but *Coraline*'s going to learn it the hard way. In a way *Coraline* is a haunted house story, built around the protagonist's ability to identify and drive away the demon spirits.

It would be enough to get just about anything new from Henry Selick, the director of *The Nightmare Before Christmas* and *James and the Giant Peach*. His stop-motion animation has such a tactile quality that feels only more enchanting now that so many mainstream animated films fuss endlessly over computer-generated whimsy. His figures each possess unique rhythms, and their transformations are so much more startling for having mass and texture. But the story of *Coraline*, taken from the novel by Neil Gaiman, is pretty enchanting in its own right, a throwback in the best possible way to old-fashioned stories that lure the magical out of the ordinary. The role of the doppelgänger doll *Coraline* is given near the start is especially smart in that it adds to the richness of Selick's world and its fascination with objects and the shadow side of just about everything. Pretty fun, overall, and probably ideally suited to kids just old enough to handle a few scenes of extended creepiness.

#### HE'S JUST NOT THAT INTO YOU

DIRECTED BY KEN KWAPIS  
WRITTEN BY ABBY KOHN, MARC SILVERSTEIN  
STARRING GINNIFER GOODWIN, JUSTIN LONG, BRADLEY COOPER, SCARLETT JOHANSSON  
★★★

DAVID BERRY / davidberryedm@gmail.com

When you're dealing with advertising, there's one generally good rule to follow whatever people say they are, that's what their not. Oil companies, for instance, tend to go on about how green they are to get you to ignore the fact their business model is enviro-rape, while something like, say, Coors Light will parade endless amounts of bros and hot chicks across the screen to try and distract you from the fact that the only people you know who actually drink it are your paunchy, divorced uncles.

Another way to prove the rule is by looking at *He's Just Not That Into You*. Its advertising campaign has gone out of the way to market it as a kind of anti-romantic comedy—meaning, naturally, its about as traditional a romantic comedy as you'll see all year. A lot of the film's bedrock harkens back to the days of old Hollywood: a dizzy, flustered dame looking for love in an impossibly beautiful, upper-middle-class world where almost everyone is some kind of white collar worker, but even the yoga instructors and bar managers are living in expansive lofts. And it certainly wouldn't dream of not making sure everything turns out right at the end.

Still, though, tradition gets developed because it works, and even if *Into You* sells out its most intriguing, arguably unique (for the genre) message—that is, that you need to stop living your life like it's a romantic fairytale and start living it for what it is—it's still a perfectly capable, occasionally charming little rom-com. A lot of the latter comes from the de facto centre of the ensemble cast, the quirkily romantic-neurotic Gigi (the impeccably cute Ginnifer Goodwin) and the more cynical Alex (Mac boy Justin Long), who takes it upon himself to guide her through the not-so-confusing world of men's behaviour. It's spoiling nothing to say it's all just a slow tease before they eventually get together, but Alex's blunt advice is consistently funny, and Goodwin manages to flesh out her stereotype beyond the usual self-obsessed pixie, and their eventual get together is slow-played well enough to not feel forced.

**metro** CINEMA PRESENT

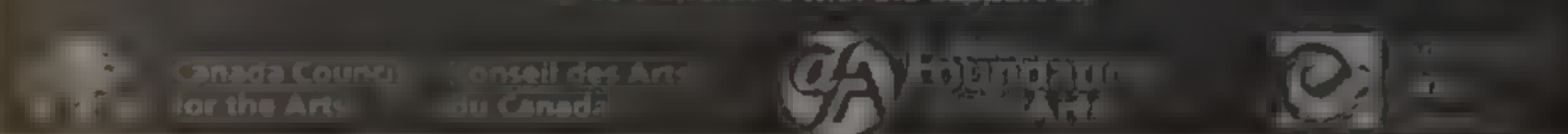
**THE EXILES**

FRIDAY, SUNDAY & MONDAY at 7:00PM & 9:00PM

**INUIT ODYSSEY**  
PRODUCED & DIRECTED BY TOM RADFORD & NIOBE THOMPSON  
SATURDAY at 7:00PM

**METRO DIGITAL SHORTS**  
SATURDAY at 9:00PM

All Metro screenings are held at Zedler Hall in the Citadel Theatre, 9820-101 Ave.  
For more information, call 425-9212 or log on to [www.metrocinema.org](http://www.metrocinema.org)



**GARNEAU theatre**  
8712-109 Street - 433-0728

**SLIMDOG MILLIONAIRE**

MONDAY - 6:30 & 9:00PM - SAT & SUNDAY MATINEES - 2:00PM  
RATED PG PARENTS STRONGLY CAUTIONED

**WRITING FOR FILM**  
workshop with Geo Takach  
Feb 7 from 10am-5pm

**FILM**

**FAVA.CA**

**CAMERA FEB14**  
ASSISTANT WORKSHOP  
9:30-9:30PM  
\$110+GST members/  
\$132+GST non-members

**FAVA**  
FILM AND VIDEO ARTS  
SOCIETY ALBERTA





The rest of the cast is hit-and-miss, usually enough of the former to make the two-plus-hour running time tolerable. The bigger stars pretty sleepwalk their way through the Jennifer Aniston and Ben Affleck's going-to-get-married couple has to be the least dramatic or interesting of relationships in some time, and Scarlett Johansson is used pretty much as a flaky sexpot—but there's enough intrigue to keep things moving. It isn't anything more than a raunchy comedy, but *He's Just Not That Into You* has enough charm to at least not be too painful.

**THE PINK PANTHER 2**  
 BY HARALD ZWART  
 BY SCOTT NEUSTADTER, MICHAEL H WEBER,  
 AND MARTIN  
 BY MARTIN, JEAN RENO, EMILY MORTIMER

DAVID BERRY / david@vviewweekly.com  
 In *The Pink Panther 2*, Steve Martin employs a Mickey-Rooney-in-*Breakfast at Tiffany's*-level stereotype in service of playing the infamous Inspector Clouseau, a character that hasn't been funny since 1963 and at this point is famous mostly for a pretty slick Henry Mancini tune. Again.

In place of a regular review, *Vue* presents a list of things that Martin could have done with his career since retiring from stand-up comedy that would be both more entertaining and more worthy of respect than mugging his way through bargain-bin family comedies.

-Blackface. At first straight-up Al Jolson impersonations, eventually transitioning to rhythmless interpretations of hip hop

-Played banjo for a prog-metal/bluegrass band called Thresher

-Gotten tragically though ironically killed while doing a William Tell sketch on *SNL*

-Performance art that consisted of nothing but him reading out apartment listings and shitting himself on stage

-Started a line of "Wild and Crazy" hot sauces

-A ventriloquist act using the exhumed corpse of Lenny Bruce

-Be Chevy Chase, who at least doesn't have the chutzpah to write or get top billing in the depressing shit he's whiling away his career with

-Shot Ronald Regan

Seriously, Martin's only doing this for the money. Please stop paying for these, so he can get back to writing for *The New Yorker* or something.

## NOW PLAYING

**TAKEN**  
 DIRECTED BY PIERRE MOREL  
 WRITTEN BY LUC BESSON, ROBERT MARK KAMEN  
 STARRING LIAM NEESON, MAGGIE GRACE  
 ★★

BRIAN GIBSON / brian@vviewweekly.com  
 For a few moments, Liam Neeson has a chance to act. To look strained, the hair around his temples thinning, the creases around his eyes betraying the dread side when he hears his daughter's cry over a distant cellphone connection as he's seized by unknown captors in a faraway city

Then former spy Bryan Mills (Neeson) Taken by the usual vengeance-hunter

CONTINUES ON NEXT PAGE

# FILM WEEKLY

FRI, FEB 6 - THU, FEB 12, 2009

All showtimes are subject to change at any time. Please contact theatre to confirm.

## CINEMA THEATRE JASPER

8094 Connaught Dr. Jasper, AB T0A 1P9

## CINEMA AT THE CENTRE

Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Square 496-7070

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 780.472.9779

**LYCANS** (18A, gory scenes)  
 Daily 2:00, 5:15, 7:35, 10:20  
**PAUL BLART: MALL COP** (PG)  
 Daily 12:20, 2:40, 5:10, 7:30, 10:00  
**HOTEL FOR DOGS** (G)  
 Daily 12:00, 2:20, 4:50, 7:15  
**MY BLOODY VALENTINE 3D**  
 (18A, gory scenes, nudity, sexual content)  
 Digital 3d Daily 10:40  
**DEFIANCE** (14A, violence, coarse language) Daily 9:40  
**BRIDE WARS** (PG)  
 Fri-Sun, Tue-Thu 1:30, 4:20, 7:10, 9:30; Mon 1:30, 4:20, 9:30  
**THE CURIOUS CASE OF BENJAMIN BUTTON** (PG, coarse language, not recommended for young children)  
 Fri, Sun-Thu 2:10, 6:20, 9:55; Sat 6:20, 9:55  
**GRAN TORINO** (14A, language may offend)  
 Fri-Tue, Thu 1:00, 3:50, 7:00, 10:05; Wed 1:00, 3:50, 10:05  
**SLUMDOG MILLIONAIRE** (14A, violence)  
 Daily 1:10, 4:00, 6:50, 9:45  
**THE METROPOLITAN OPERA: LUCIA DI LAMMERMOOR (DONIZETTI)** (Classification not available) Sat 11:00  
**CINEMEX OCEAN SOUTH**  
 14231 137th Avenue, 780.132.2238  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 Fri-Wed 12:20, 3:50, 7:00, 10:15; Thu 3:50, 7:00, 10:15; Star and Strollers Screening: Thu 1:00  
**THE PINK PANTHER 2** (PG)  
 Daily 12:10, 2:40, 5:00, 7:30, 10:00  
**CORALINE 3D** (PG, not recommended for young children, frightening scenes) Digital 3d Daily 12:00, 2:25, 4:50, 7:20  
**PUSH** (14A, violence)  
 Fri-Wed 1:10, 4:30, 7:40, 10:25; Thu 4:30, 7:40, 10:25; Star and Strollers Screening: Thu 1:00  
**TAKEN** (14A, violence)  
 Daily 12:45, 4:15, 7:55, 10:30  
**THE UNINVITED** (14A, frightening scenes)  
 Daily 1:50, 4:40, 7:35, 10:05  
**NEW IN TOWN** (PG, coarse language)  
 Daily 1:40, 4:25, 7:10, 9:35  
**INKHEART** (PG, frightening scenes)  
 Daily 1:15, 3:55, 6:40  
**UNDERWORLD: RISE OF THE LYCANS** (18A, gory scenes)  
 Daily 1:00, 4:35, 7:50, 10:15  
**PAUL BLART: MALL COP** (PG)  
 Fri, Sun-Thu 1:45, 4:45, 7:25, 9:55; Sat 1:15, 4:45, 7:25, 9:55  
**HOTEL FOR DOGS** (G)  
 Daily 1:30, 4:10, 6:45, 9:25  
**MY BLOODY VALENTINE 3D**  
 (18A, gory scenes, nudity, sexual content)  
 Digital 3d Daily 9:50  
**BRIDE WARS** (PG)  
 Fri, Sun-Thu 1:25, 3:40, 6:55, 9:30; Sat 3:40, 6:55, 9:30  
**REVOLUTIONARY ROAD** (14A, coarse language, mature themes)  
 Fri-Tue, Thu 12:40, 3:30, 6:50, 9:40; Wed 12:40, 3:30, 9:40  
**THE CURIOUS CASE OF BENJAMIN BUTTON** (PG, coarse language, not recommended for young children)  
 Daily 12:30, 4:05, 8:00  
**GRAN TORINO** (14A, language may offend)  
 Daily 1:20, 4:15, 7:15, 10:10  
**THE READER** (18A, sexual content) Daily 9:45  
**SLUMDOG MILLIONAIRE** (14A, violence)  
 Daily 12:50, 4:00, 7:05, 10:20  
**THE METROPOLITAN OPERA: LUCIA DI LAMMERMOOR (DONIZETTI)** (Classification not available) Sat 11:00  
**CITY CENTRE 9**  
 10200-102 Ave. 780.421.7020  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 Dolby Stereo Digital Daily 12:10, 3:10, 6:30, 9:30

**THE CURIOUS CASE OF BENJAMIN BUTTON** (PG, coarse language, not recommended for young children)  
 Digital Presentation Daily 12:00, 3:40, 7:20  
**THE PINK PANTHER 2** (PG)  
 DTS Digital, No passes Daily 12:20, 3:00, 7:10, 9:45  
**TAKEN** (14A, violence)  
 DTS Digital Daily 12:40, 3:35, 7:00, 9:50  
**PUSH** (14A, violence)  
 DTS Digital Daily 12:30, 3:30, 6:40, 9:25  
**REVOLUTIONARY ROAD** (14A, coarse language, mature themes)  
 DTS Digital Daily 12:25, 3:20, 6:50, 9:40  
**CLAREVIEW 10**  
 4211-139 Ave. 780.472.7600  
**GRAN TORINO** (14A, language may offend)  
 Fri, Mon-Thu 4:05, 6:45, 9:25; Sat-Sun 1:20, 4:05, 6:45, 9:25  
**HOTEL FOR DOGS** (G)  
 Fri, Mon-Thu 4:00, 6:30; Sat-Sun 1:30, 4:00, 6:30  
**PAUL BLART: MALL COP** (PG)  
 Fri, Mon-Thu 4:30, 6:55, 9:20; Sat-Sun 1:50, 4:30, 6:55, 9:20  
**UNDERWORLD: RISE OF THE LYCANS** (18A, gory scenes)  
 Fri, Mon-Thu 4:50, 7:30, 9:50; Sat-Sun 2:00, 4:50, 7:30, 9:50  
**THE UNINVITED** (14A, frightening scenes)  
 Fri, Mon-Thu 4:35, 7:25, 9:45; Sat-Sun 2:10, 4:35, 7:25, 9:45  
**NEW IN TOWN** (PG, coarse language)  
 Daily 9:00; Reel Babies: Mon 1:00  
**TAKEN** (14A, violence)  
 Fri, Mon-Thu 4:45, 7:15, 9:35; Sat-Sun 1:45, 4:45, 7:15, 9:35  
**PUSH** (14A, violence)  
 Fri, Mon-Thu 4:20, 7:00, 9:40; Sat-Sun 1:00, 4:20, 7:00, 9:40  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 Fri, Mon-Thu 3:40, 6:35, 9:30; Sat-Sun 12:45, 3:40, 6:35, 9:30  
**THE PINK PANTHER 2** (PG)  
 No passes Fri, Mon-Thu 4:25, 6:50, 9:15; Sat-Sun 1:15, 4:25, 6:50, 9:15  
**CORALINE 3D** (PG, not recommended for young children, frightening scenes) Digital 3d Fri, Mon-Thu 4:10, 6:40, 9:10; Sat-Sun 1:30, 4:10, 6:40, 9:10  
**DUCCAN CINEMA-CAMROSE**  
 660148 Ave. Camrose, 780.608.2144  
**THE PINK PANTHER 2** (PG)  
 Daily 7:15, 9:15; Sat-Sun 2:15  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 Daily 6:45 9:10; Sat-Sun 1:45  
**CORALINE** (PG, frightening scenes, not recommended for young children)  
 Daily 7:00, 9:00; Sat-Sun 2:00  
**HOTEL FOR DOGS** (G)  
 Sat-Sun 2:10  
**PAUL BLART: MALL COP** (PG)  
 Daily 7:05, 9:05; Sat-Sun 2:05  
**GRAN TORINO** (14A, language may offend)  
 Daily 6:50, 9:05; Sat-Sun 1:50  
**GALAXY-SHERWOOD PARK**  
 2020 Sherwood Drive, 780.416.0150  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 Fri 3:30, 7:00, 10:00; Sat-Sun 12:00, 3:30, 7:00, 10:00; Mon-Thu 7:00, 10:00  
**THE PINK PANTHER 2** (PG)  
 Fri 4:30, 7:30, 10:10; Sat-Sun 1:30, 4:30, 7:30, 10:10; Mon-Thu 7:30, 10:10  
**CORALINE** (PG, not recommended for young children, frightening scenes)  
 Fri 4:10, 7:10, 9:45; Sat-Sun 1:10, 4:10, 7:10, 9:45; Mon-Thu 7:10, 9:45  
**PUSH** (14A, violence)  
 Fri 3:45, 7:15, 9:50; Sat-Sun 12:10, 3:45, 7:15, 9:50; Mon-Thu 7:15, 9:50

**TAKEN** (14A, violence)  
 Fri 4:15, 6:45, 9:20; Sat-Sun 12:30, 4:15, 6:45, 9:20; Mon-Thu 6:45, 9:20  
**THE UNINVITED** (14A, frightening scenes)  
 Fri 4:40, 7:40, 10:20; Sat-Sun 1:20, 4:40, 7:40, 10:20; Mon-Thu 7:40, 10:20  
**PAUL BLART: MALL COP** (PG)  
 Fri 4:20, 7:20, 9:40; Sat-Sun 12:20, 4:20, 7:20, 9:40; Mon-Thu 7:20, 9:40  
**HOTEL FOR DOGS** (G)  
 Fri 3:50, 6:40, 9:10; Sat-Sun 12:50, 3:50, 6:40, 9:10; Mon-Thu 6:40, 9:10  
**GRAN TORINO** (14A, language may offend)  
 Fri 4:00, 6:50, 9:30; Sat-Sun 1:00, 4:00, 6:50, 9:30; Mon-Thu 6:50, 9:30  
**SLUMDOG MILLIONAIRE** (14A, violence)  
 Fri 3:40, 7:05, 10:15; Sat-Sun 12:40, 3:40, 7:05, 10:15; Mon-Thu 7:05, 10:15  
**GARNEAU**  
 8121-81st Ave. 780.441.0707  
**SLUMDOG MILLIONAIRE** (14A, violence)  
 Daily 6:50, 9:25; Sat-Sun 2:00  
**GRANDIN THEATRE**  
 Grandin Mall, Sir Winston Churchill Ave. 812-81st Ave. 780.441.0707  
**HOTEL FOR DOGS** (G)  
 Daily 1:00, 3:00, 4:50, 6:40  
**THE CURIOUS CASE OF BENJAMIN BUTTON** (PG)  
 Daily 8:30  
**TAKEN** (14A, violence)  
 Daily 12:40, 2:25, 4:10, 5:55, 7:45, 9:35  
**PAUL BLART: MALL COP** (PG)  
 Daily 12:35, 2:20, 4:05, 5:50, 7:40, 9:25  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 No passes; Daily 1:30, 4:20, 7:00, 9:20  
**THE PINK PANTHER 2** (PG)  
 No passes; Daily 1:10, 3:05, 5:00, 6:50, 8:45  
**LEDUC CINEMAS**  
 101-101st Ave. 780.441.0707  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 Daily 6:50, 9:30; Sat-Sun 12:50, 3:30  
**THE PINK PANTHER 2** (PG)  
 Daily 7:10, 9:20; Sat-Sun 1:10, 3:20  
**TAKEN** (14A, violence)  
 Daily 7:05, 9:15; Sat-Sun 1:00, 3:15  
**PAUL BLART: MALL COP** (PG)  
 Daily 7:00, 9:25; Sat-Sun 1:00, 3:25  
**METRO CINEMA**  
 9828-101A Ave. Citadel Theatre, 780.425.9212  
**THE EXILES** (STC)  
 Fri, Sun, Mon 7:00, 9:00  
**INUIT ODYSSEY** (STC)  
 Sat 7:00  
**MOSTLY WATER PRESENTS: METRO DIGITAL SHORTS** (STC)  
 Sat 9:00  
**MADE IN EDMONTON: BLUE VINYL** (G)  
 Tue 8:00; free  
**PARKLAND CINEMA 7**  
 130 Century Crossing, Spruce Grove, 780.972.2332, Serving Spruce Grove, Stony Plain, Parkland County  
**THE PINK PANTHER 2** (PG)  
 Daily 6:55, 9:05; Fri, Sat, Sun, Tue 12:55, 3:00  
**CORALINE** (PG, frightening scenes, not recommended for young children)  
 Daily 7:15, 9:15; Fri, Sat, Sun, Tue 1:15, 3:20  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 Daily 6:45, 9:30; Fri, Sat, Sun, Tue 12:50, 3:25  
**TAKEN** (14A, violence)  
 Daily 7:05, 9:10; Fri, Sat, Sun, Tue 1:10, 3:15

**HOTEL FOR DOGS** (G)  
 Daily 6:50, 9:00; Fri, Sat, Sun, Tue 1:00, 3:10  
**PAUL BLART: MALL COP** (PG)  
 Daily 10:00, 9:20; Fri, Sat, Sun, Tue 12:45, 3:05  
**GRAN TORINO** (14A, language may offend)  
 Daily 7:00, 9:25; Fri, Sat, Sun, Tue 1:05, 3:30  
**PRINCESS**  
 10337-92 Ave. 780.433.0728  
**THE WRESTLER** (14A, nudity, coarse language, sexual content)  
 Daily 7:00, 9:10; Sat-Sun 2:30  
**THE CLASS** (PG, coarse language)  
 Daily 6:50, 9:20; Sat-Sun 2:00  
**SCOTIABANK THEATRE WEM**  
 WEM, 8882-170 St. 780.444.2400  
**HE'S JUST NOT THAT INTO YOU** (PG, coarse language, sexual content)  
 Fri-Tue, Thu 12:20, 3:50, 7:00, 10:15; Wed 3:50, 7:00, 10:15; Star and Strollers Screening: Wed 1:00  
**THE PINK PANTHER 2** (PG)  
 Daily 12:00, 2:30, 4:45, 7:20, 9:50  
**CORALINE** (PG, not recommended for young children, frightening scenes)  
 Fri-Tue, Thu 1:00, 4:15, 6:50, 9:30; Wed 4:15, 6:50, 9:30; Star and Strollers Screening: Wed 1:00  
**PUSH** (14A, violence)  
 Daily 1:20, 4:40, 7:45, 10:30  
**TAKEN** (14A, violence)  
 Daily 12:10, 2:40, 5:00, 7:40, 10:20  
**INKHEART** (PG, frightening scenes)  
 Daily 12:50, 3:45, 6:30, 9:20  
**UNDERWORLD: RISE OF THE LYCANS** (18A, gory scenes)  
 Daily 1:50, 4:50, 7:50, 10:30  
**PAUL BLART: MALL COP** (PG)  
 Daily 1:30, 4:20, 7:10, 9:40  
**DEFIANCE** (14A, violence, coarse language)  
 Daily 12:15, 3:30, 6:40, 10:00  
**BRIDE WARS** (PG)  
 Daily 12:30, 3:20, 6:30, 9:10  
**THE CURIOUS CASE OF BENJAMIN BUTTON** (PG, coarse language, not recommended for young children)  
 Fri, Sun-Thu 12:00, 4:0



## Your Music Destination

TOP 30 FOR THE WEEK OF FEB. 5, 2009

1. Brett Dennen - Hope For The Hopless (dualtone)
2. Kasey Chambers & Shane Nichols - Rattlin' Bones (sugar hill)
3. Jill Barber - Chances (outside)
4. A.C. Newman - Get Guilty (last gang)
5. Neil Young - Sugar Mountain: Live At Canterbury House (reprise)
6. Bon Iver - Blood Bank (jagjaguwar)
7. Southside Johnny - Grapefruit Moon (jersey records)
8. Antony & The Johnsons - The Crying Light (secretly canadian)
9. Beast - Beast (universal)
10. Bruce Springsteen - Working On A Dream (columbia)
11. Combichrist - Today We Are All Demons (metropolis)
12. Mark Olson & Gary Louris - Ready For The Flood (new west)
13. Geoff Bemer - Klezmer Mongrels (jericho beach)
14. Cattle Decapitation - The Harvest Floor (metal blade)
15. Ryan Adams - Cardinology (lost highway)
16. Hank Williams 3 - Damn Right Rebel Proud (sidewalk)
17. Jenny Lewis - Acid Tongue (warner)
18. Joel Fafard - Three Hens Escape Oblivion (bayard island)
19. Gojira - The Way Of All Flesh (prosthetic)
20. Fucked Up - The Chemistry Of Common Life (matador)
21. Vivian Girls - S/T (in the red)
22. Steve Earle & The Del McCoury Band - The Mountain (new west)
23. Cedric Burnside & Lightnin' Malcolm - 2 Man Wrecking Crew (delta grooves)
24. The Steeldrivers - S/T (rounder)
25. Elvin Bishop - The Blues Rolls On (delta groove)
26. The Duhks - Fast Paced World (sugar hill)
27. Hospital Bombers - Footnotes (saved by radio)
28. Charlie Louvin - Sings Murder Ballads & Disaster Songs (tompkins square)
29. Thom Yorke - The Eraser RMXS (xl)
30. EPMD - We Mean Business (eprecords)

**ON SALE NOW!**

Brett Dennen has been named one of the "10 Artists To Watch in 2008." His highly anticipated 'Hope For The Hopeless' is the singer-songwriter's 2nd studio album - recorded in 2008 at the Village Recorder Studios in Los Angeles.

149 E. SUPER TO FRIEND US AT MEGATONE.COM. NELATUNES@MORTON  
10355 Wylie Ave. Shop online at megatunes.com 484-6342

## CONTINUED FROM PREVIOUS PAGE

plot, acting's sandblasted by action and the movie's ripping through Paris like a One-Man Army American on a single-minded mission. All the other girls being sex-trafficked in Europe, drugged and bound into prostitution? Horrible, but it's only Mills' daughter Kelly (Maggie Grace) we should be worried about. (Sorry, one briefly rescued anonymous sex-slave, gotta leave you behind after you tell us a location to push the plot along.)

Even as *Taken* roars off Story Setup Boulevard and onto the I Will Find Her And Kill Everyone Else Expressway, it's so unthinkingly relentless it actually strews some accidental wreckage of thought behind. If all the rich people here, including Kelly's stepfather, are mired in crime, what kind of LA life is Mills returning her to? If Mills out-Keifers 24, not only pulling a ticking-father-will-go-off-in-one-hour-so-electrocute-bad-guy interrogation scene but shooting a corrupted friend's kind wife to get information out of him, is he as vile as the guys who've threatened the innocent female closest to him? And if that innocent female is in fact a preposterously girlish (17 going on 12) and incredibly annoying two-dimensional character, is she the most uninteresting person on Planet Hollywood to actually kidnap?

Besson's scripts are usually Euro-tweaks of Americaction clichés, but director Morel's previous film, the Besson-cowritten *District B13* (Franco-Arabs fight the authorities, parkour-style, in a dystopian Paris), was a lot more interesting. A few action scenes and some other moments here do have flecks of grit and a down-in-the-streets feel. And the trafficking network isn't just Albanian—a Frenchman, an American and some Muslims are blamed, too. But guess who comes off worst? (If you guessed the effeminate Arab and the lecherous sheik with his harem, you would be depressingly right. Wing, that is. Welcome back, 19th-century Orientalism. Meet Bush-era xenophobia.)

The dirtiest part is seeing Kelly pure and untouched by her descent into an all-too-real underworld. Because there's the movie's unintentional (almost self-critical) intelligence again—if moral corruption, exploitation, and prostitution is what

## CONTINUED FROM PAGE 29

beautiful shore of Sceptered Isle and met his beloved June, has fallen in love, and demands clemency on grounds of romance and, as it will come to pass, UK-US diplomatic relations. All very silly but also delightful, gorgeous, endlessly imaginative, engrossingly strange and so very unabashedly a movie. And we're asked to heed the opening voice-over's implication that this may be best seen as the entirely interior journey of a severely brain-injured man. And it surely spoke to countless soldiers returning from a long war, weary, death-haunted and needing to believe that life really can start all over again.

There's pleasure to be had in all the dichotomies. Heaven is black and white, while earthly life is conveyed in an astoundingly sumptuous use of Technicolor—like *The Red Shoes*, it was photographed by



befalls pretty much everyone other than the girl dragged into the middle of a sex-trafficking ring, what is *Taken* suggesting about the people who see this flick?

## 0006180 8Y:181 CHA.0 830 / 83

WRITTEN BY CRAIG ROSENBERG, DOUG MIRO,  
CARLO BERNARDI

STARRING EMILY BROWNING, DAVID STRATHAIRN  
★★★

JONATHAN BUSCH / jonathan@vuweweekly.com

Though hardly less effective than it used to be, the genre of North American remakes of Asian horror films occasionally strikes a unique chord with audiences expecting a mere chesty blonde chased up a flight of stairs with a knife in her back. The non-linear narratives of originals upon which hits like *The Ring* and *The Grudge* are based are often poorly translated to Western audiences—for example, a character haunted by a supernatural force might become completely disoriented by their own reality that the audience also loses a foothold of what's going on, at least a until twist ending sorts everything out. But these plotlines are experimental, to say the least, so remaking the film to suit the expectations of the rude little shits that kept answering their cell phones during *The Uninvited* presents a challenge. In a surprisingly fun re-imagining of South Korean Ji-woon Kim's thrilling and beautiful *A Tale of Two Sisters*, some dead kids try to warn a disturbed teen that her dad's new girlfriend is a vengeful murderess.

Hope I'm not spoiling anything.

After a short period in an institution, troubled and wrist-scarred Anna (Emily Browning) returns to her waterside home with her widower father (David Strathairn) and sister Alex

maestro Jack Cardiff. Peter is played by beloved British star David Niven, a veteran of the war as well as the movies, while June is played by the fresh young American Kim Hunter, basically an unknown, though she'd already played the lead in Val Lewton's sublimely bleak *The Seventh Victim*. Their ages are visibly much farther apart than the film would have you believe, but what they represent and the strength of their chemistry, like everything else in *A Matter of Life and Death*, trumps verisimilitude.

**FROM THE SHORES** of Sceptered Isle to those of Dunk Isle along the Great Barrier Reef, a Powell hero once again finds renewal begins by the primordial sea. In *Age of Consent*, successful Australian painter Brad Morahan ditches his cosmopolitan existence in New York City to go Gauguin on an Edenic beach back home with a dog named Godfrey, who nearly steals the film. I say nearly because the pooch's costars are the great James Mason and the 22-year-old

(Arielle Kebbel). Anna is happy to be home until encountering Rachael (Elizabeth Banks, *Zack and Miri Make a Porno*), her deceased mother's former caretaker and Dad's new fiancée. Anna would like to learn to accept Rachael, but traumatic visions of her mother walking corpse and a dead little girl suggest something isn't right. The fire in the guest house that killed her sick mother seems like the accident once Anna, with the aid of her sleazy sister, turns sleuth on Rachael, finding more than enough clues that puts her family at risk. Rather eerily, each clue points in almost too convenient of a direction for Anna discovering Rachael's past—a ghostly presence that lights the way. It's *Shadow of a Doubt* meets, well, *A Tale of Two Sisters*.

Unlike last year's *The Eye and On a Misted Call*, *The Uninvited* doesn't attempt to graft the deeper wisdom of Asian horror films to its own ineptness, and instead opts for the white-girl-slumber-party state of zen. While lacking the existential dream-like quality of *Tale of Two Sisters*, its dramatic sequences play out so simple-mindedly that a weak Hitchcockian effect is almost achieved. **V**

## BAIMAN, SET, MATCH

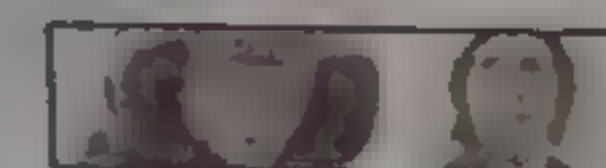
By Brian Gibson

THE FULL STORY'S ONLINE AT [VIEWWEEKLY.COM](http://VIEWWEEKLY.COM)

Helen Mirren in her first film role. Mirren plays Cora, a deeply uncultured island girl desperate to escape a stifling life shared with her grandma, a screeching old bag that even in a story deliberately forged in archetypes is far too gratingly one-note to suffer gladly.

Cora becomes Brad's muse, reviving his creative vitality. Their relationship, teetering on woefully antiquated cliché—Powell himself expressed a general distaste for the "Girl Friday" theme—is above all given life by Mirren's astonishingly immediate performance. Often naked, never able to articulate her sense of confusion, despair or discovery, her Cora is about as pure a presence as can be found in a talkie. Aspects of *Age of Consent*, like the gags, the music and the occasional excess of enthusiasm with the zoom, can feel corny and dated. Yet the leads, along with Powell's characteristic sensitivity to nature, light and sound make very worthwhile what would, sadly prove to be Powell's last feature film. ♥





# Surveying the landscape

The Provincial Archive's *Nameless Places* is a loving repository for lost Prairie dreams

Photo: Christina O'Keefe / marythruce @ vueweekly.com

They moved the frontier. Once, not so long ago, it was here, at the westward edges of the Canadian prairies, cornered by the severe majesty of the Rockies and the pitiless north. But this deceptively simple landscape—endless rolling grass and parkland stretching into a horizon giving way to a huge, expressive, clarion sky—was gradually taken over by a patchwork quilt of brilliant yellow canola and burnished gold wheat fields, scrubby ranch ranges and farmhouse gardens, sewn together by long straight roads and rail lines dotted with grain elevators and clots of humanity of varying densities who largely defined themselves through the virtues of unsparing hard work, tenacity and a fierce pragmatism.

For years that landscape has been giving way, too, as the forces of mass culture and mass economy encroached, emptying towns and rural clusters and funneling former inhabitants to the cities and concentrically ringed flavourless exurbs and suburbs, bedroom communities lacking both the passion and peace the term evokes, while also mocking the notion of knit-together lives implied by “community.” Beyond those, there’s still the land, but large swaths belong to giant agribusinesses or other mega-industries.

These days, a strip of shops looks the same in St Albert as it does in Mississauga or Surrey—big box stores, aesthetically null architecture, and a proliferation of artless shilling signs sprouting between indistinguishable houses that pretend to be an iteration of regional or epochal style: Colonial, perhaps, or Victorian, Cape Cod or Modern. It’s the era of lifestyle pre-empting life.

And the frontier has ebbed alongside it, drifted away from reality to be taken up by metaphor, hurtling into the territory of myth. The idea of frontier remains, but its physical presence has been lost.

“Obviously, we’re a Prairie band,” offers Craig Schram, core songwriter and founder of Edmonton-based quartet the Provincial Archive. “Those themes are all over—and I mean ALL OVER—what I write, what I call ‘the death of the Prairies’: the family farm is not what it used to be, there’s an emphasis on big-business farms and it has to be that way, on that large scale, to be economical now. When the kids are grown up, they move to the city, and no one is left to keep those places going, not in the same way. Are they



**PREVIEW** FRI, FEB 6 (8 PM)  
**THE PROVINCIAL ARCHIVE**  
WITH THE PALE MOON LIGHTS  
THE ARTERY, \$10

going to be able to sell the land? Who’ll take their place?”

**SCHRAM’S NO RUSTIC ROMANTIC;** at least not the impractical kind. His succinct summation of forces shifting Alberta culture derives from his own experiences—visceral, emotional and intellectual—that add kaleidoscopic nuance to his understanding.

“I grew up in St Albert but spent summers when I was young on my mom’s family farm,” he explains. “It’s had a profound effect on my outlook, having spent time in a rural community. When I was a teenager, I’d cut hay, haul bales, all that. In addition to internalizing all that, I spent a great deal of time in the city. To see those kinds of different places from a young age was deeply influential, and it’s in that way that I approach writing about experiences I had, things I see, how I identify that world is changing.”

Every part of the Provincial Archive is laden with meaning and reflects Schram’s mission, from the name itself to the title of their first effort, *Nameless Places*. Nothing—no word, note, space or sound—is chaff, a creative sincerity both powerful and unsettlingly bare.

“A hundred years from now they’ll discover a foundation—of some farm, some small town,” Schram sighs. “I think my idea for the album is to document that change, and it’s an illustration of things I’ve gone through as well, so I can look back and understand what I’ve seen, as much as I can. I’m not sure I can change the

nature of what I’m writing about. If the truth is it’s sad, then the truth is it’s sad. I don’t want to convey a wrong or false emotion.”

Make no mistake: the dozen songs held within *Nameless Places* may be folk-informed, but they’re not run-of-the-mill folk tunes—no pedantic narratives, no embodiment of other voices. Schram’s not appropriating the perspective of a farmer or ranch-hand or some other character drawn from the fields. Neither is he dryly chronicling events or using falsely naïve metaphors yoked to the plough of economic justice to make textbook points about a disappearing way of life.

Rather, Schram approached his subject as a consummate artist, choosing a more intimate path: pegging his emotions to the landscape that nurtured his experiences, sharing his observations in expressive snapshots as a sort of love story unfolds. A cherished-but-failing landscape is the setting for a cherished-but-failing relationship, and *Nameless Places* becomes an elegy for both. The stories in the album are not so much parallel as entwined: their romance is played out joyously against a Prairie winter, and in fractures and partings, Schram wanders that landscape as it picks up his distress and telegraphs it through its erosion, as the small distances growing between the lovers accumulate to the point of irrevocable separation.

The person and the place are frontiers, of a kind, to Schram in his first-person telling: innocent and wild and filled with a sense of boundlessness. His losses in the physical and emotional landscapes are each the end of an idyll, disturbed and dissolved by time.

Schram sings of leaving in almost every song: the insistent question of whether he’ll stay or go betrays an

enduring attachment to the place, but he struggles in frustration with whether what’s left offers any satisfying future. Every line of his lyrics is almost a poetic accounting to answer that, divvying up the landscape into totems of memory, weighing loss against comfort.

“It’s taken me so long to write these lyrics, compared to how I used to do it,” Schram confesses. “The subject matter was so important to me, that to not go through that intensive process of writing-rewriting-honing the metaphor, and leaving it open to interpretation would be insulting. These tunes have so much more weight in my mind. I’ve been thinking about these for a long, long time.”

**THE SONGS** have their genesis in the gentle dissolution of Five O’Clock Charlie, the close-knit roots-pop band that originated in a musical friendship forged at adolescence. After releasing a solid album and EP, the departure of member Stephen Tchir signaled the end of the group.

“After we decided to not continue once Stephen left for Montreal, I thought I’d still write,” Schram recalls. “It was an opportunity to go at it alone and I recorded a couple songs—drums, bass, banjo—myself.”

Schram felt working solo would shape his music in a new direction. He was a bit of a pop prodigy in Charlie, with a knack for pleasing melody and sweet turns of phrase delivered in an appealingly earnest vocal style. It would have been easy to work the same ground, but Schram pushed to explore.

“With your first songs, it’s harder to be comfortable with things you consider ‘original’—your context for music is everything you’ve heard before,” he notes. “As a younger musician, I was just trying to get those songs out, finish

them, get them heard. But there are 100 songs for every 10 on a record, and those other tunes may be way more interesting and what you really ‘do’—who you are, musically. I wanted to shift the focus to the other 90 songs. My instinct now is to make it a little bit harder to listen to, as strange as that sounds.”

As Schram’s subject revealed itself more fully and he became at home in his new approach, he thought about broadening his musical palette.

“I was totally willing to go it alone. I would’ve made it as ramshackle as possible,” he laughs. “But after a couple songs, I made the decision to work with intelligent musicians who’d written tunes before.”

He sought out acquaintances Ryan Podlubny and Nathan Burge, both multi-instrumentalists, as collaborators, and worked with Charlie drummer Dave Meagher. He now considers this lineup “the band,” forged in the hard labour of album-making and preparing to reinterpret the songs of *Nameless Places* live.

“Some songs are totally different than I conceived them. They’re great musicians, and it’s bizarre we come from such different backgrounds—Ryan’s played post-punk emo and hardcore and he’s musically trained. Nathan’s a punk rock kid. But I wanted the instrumentation to be interesting, and I liked them,” Schram states. “It became very clear after first couple jams they knew what they were doing. They could ‘see’ the songs.”

The sonic landscape they created on the album is as starkly beautiful as the Prairies itself, subtly detailed and textured, with plenty of space and light. Schram’s risk-taking manifests itself in choices of economy and illumination that give his diligently crafted, melodic, roots-adjacent songs—built around guitar, mandolin, accordion, glockenspiels and gentle washes of unusual rhythm and sound, lifted to the sky by Schram’s newly-unleashed croon, sometimes flocked by a small choir of helpful voices, an intimacy that is remarkably affecting.

Call it, perhaps, “folk-chestral pop.” It serves Schram’s themes well, underscoring the bereftness of loss as well as the redemptive grace of engaging deeply with people and places at great emotional risk. While we can never retrieve the frontier, we can retrieve its endless possibilities for reinvention, as long as we have an archive to help us remember what it felt like. ▀



# MUSIC WEEKLY

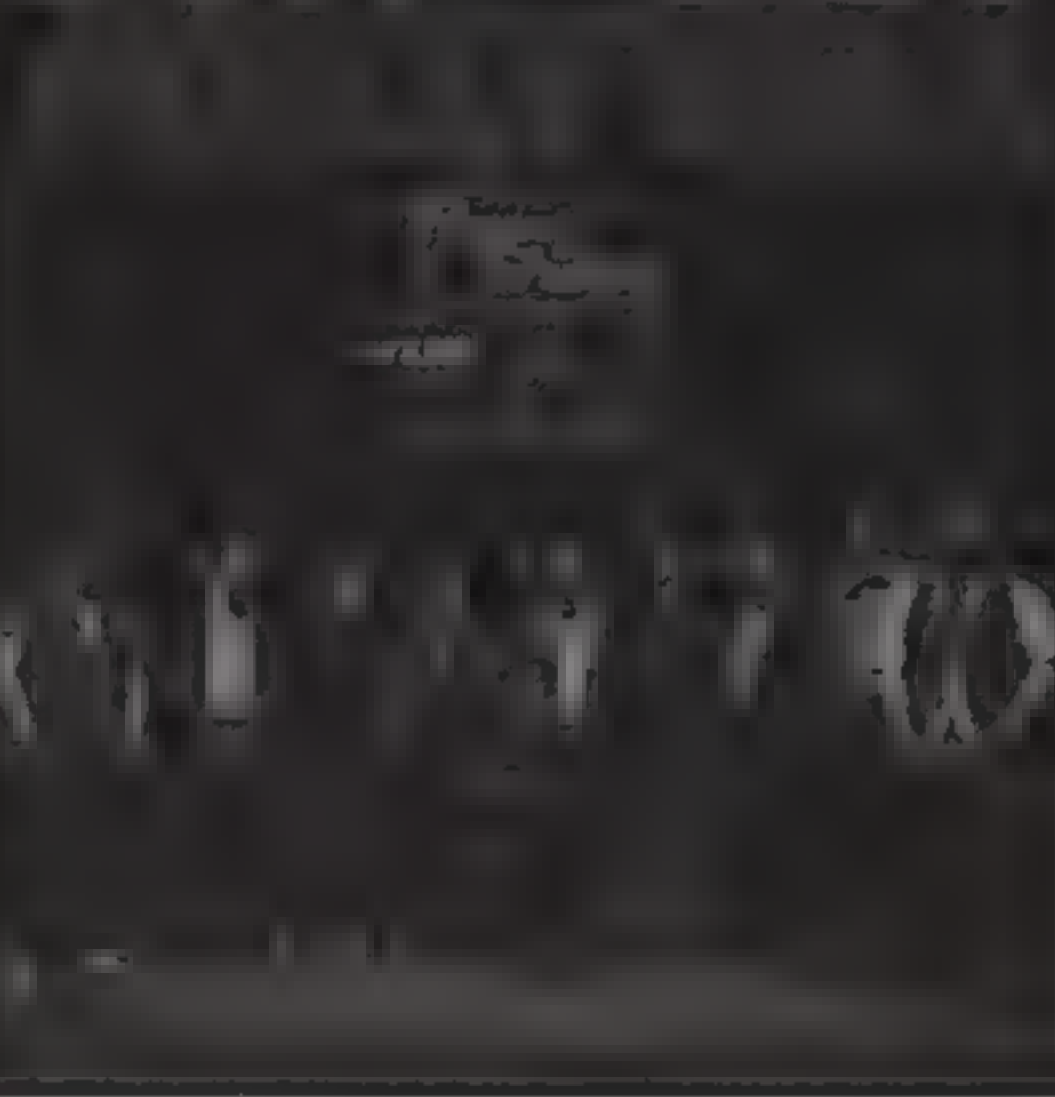
## Pawn Shop

10551-82 Avenue {Upstairs!}  
780-432-5058

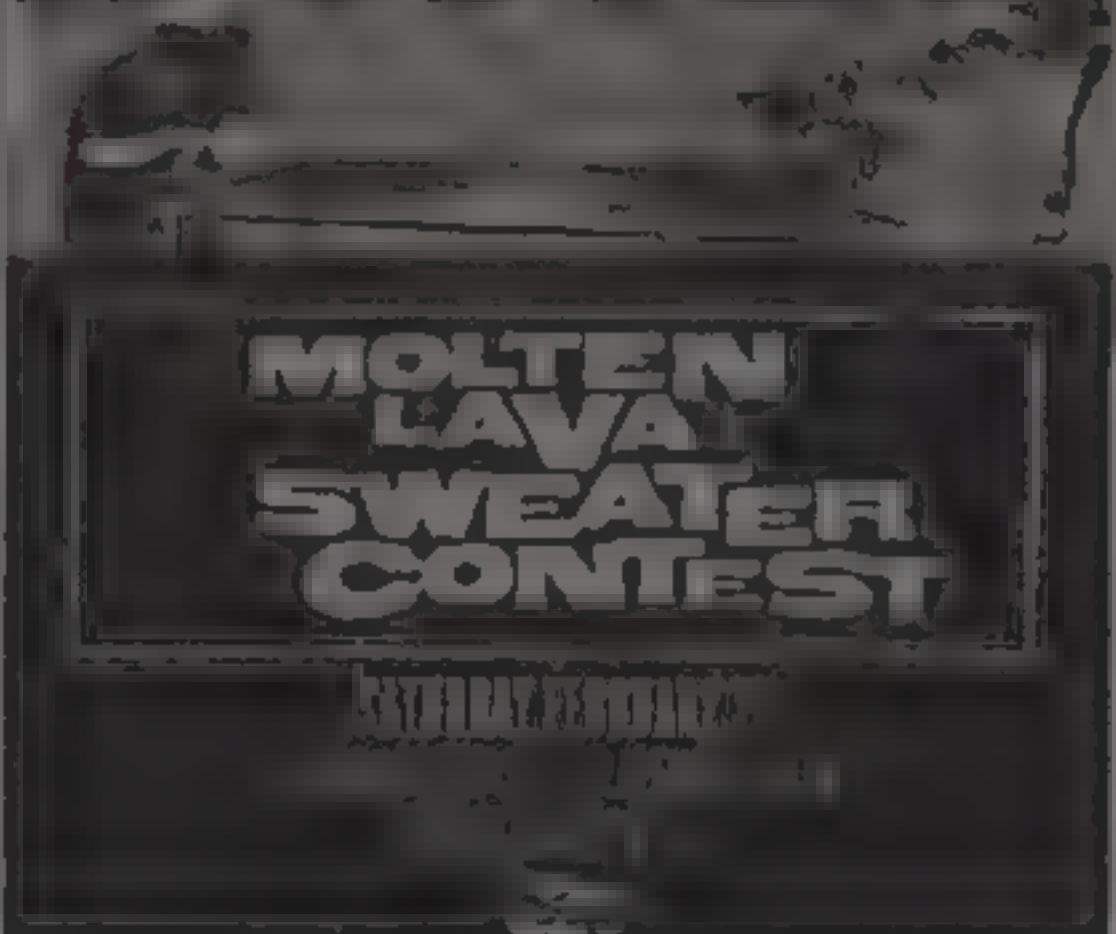


FEBRUARY 5 - PAWN SHOP

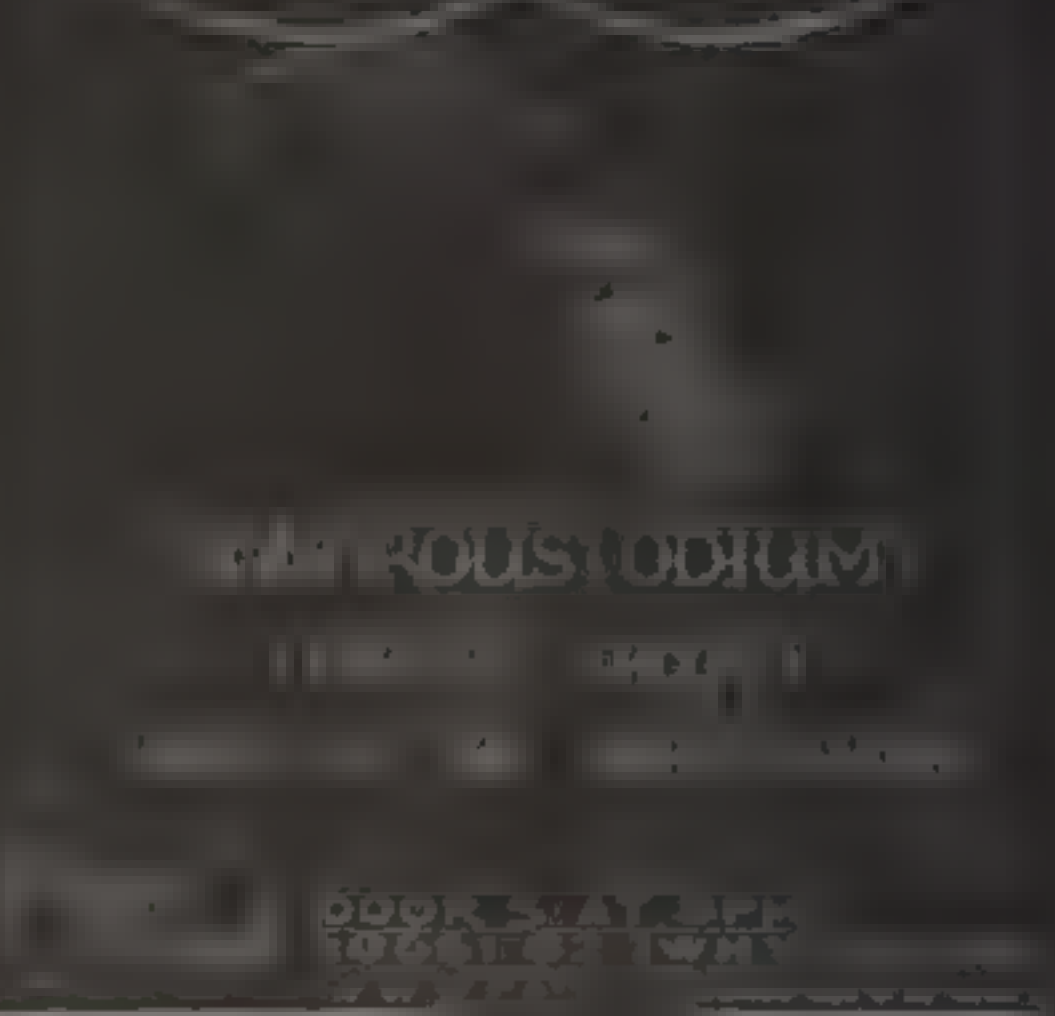
**TOM FUN ORCHESTRA**  
JON ROY



**3 HARVARD RECORDS CD RELEASE**  
**ASSEMBLED ACTION**



**DEAD JESUS**



**THE**



**14 HOT PANDA** RAH RAH & THE WHISKY DRINKERS

**20 40 THIEVES** SUBCITY DWELLERS THE OLD WIVES

**21 DD/MM/YYYY** SYLVIE & DESIDERATA

**22 BEAST** KIDZ HAVING FUN & JOUST

PAWN SHOP BRENN B.C., Whitley Houston, 8pm, \$10

## THU LIVE MUSIC

**ARDEN THEATRE** 5 St Anne St, St. Albert, 7:30pm, \$10 (adv at ticketSource)

**KIS CHAIR CAFE** 10000 101st Ave, Edmonton, 8pm, \$10

**BLUE CHAIR CAFE** 10000 101st Ave, Edmonton, 8pm, \$10

**BLUES ON WHYTE** 10329-82 Ave, 8pm, \$10

**CHRISTOPHER'S PARTY PUB** 10000 101st Ave, 8pm, \$10

**DUSTER'S PUB** 6402-118 Ave, 8pm, \$12

**EDMONTON EVENTS CENTRE** 10304-111 St, 8pm, \$10

**HALO** 10304-111 St, 8pm, \$10

**KAS BAR** 10444-82 Ave, 8pm, \$10

**LEVEL 2 LOUNGE** 11607 Jasper Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**ROCKIN' STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**WILD ROSE OLD TIME FIDDLERS** 10000 101st Ave, 8pm, \$10

**PAWN SHOP** 10551-82 Ave, 8pm, \$10

**RED PIANO-PIANO BAR** 10551-82 Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**PAWN SHOP** 10551-82 Ave, 8pm, \$10

**RED PIANO-PIANO BAR** 10551-82 Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**PAWN SHOP** 10551-82 Ave, 8pm, \$10

**RED PIANO-PIANO BAR** 10551-82 Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM** 10000 101st Ave, 8pm, \$10

**TEMPLE** 10000 101st Ave, 8pm, \$10

**URBAN LOUNGE** 10000 101st Ave, 8pm, \$10

**WILD WEST SALOON** 10000 101st Ave, 8pm, \$10

**Y AND R BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**LB'S PUB** 10000 101st Ave, 8pm, \$10

**LIVE MORE BAR AND GRILL** 10000 101st Ave, 8pm, \$10

**NEW CITY LOUNGE** 10000 101st Ave, 8pm, \$10

**REVENUE STAGE** 10000 101st Ave, 8pm, \$10

**STARBITE ROOM**







# How to mix concrete music

MUSIC

## BACKLASH BLUES

ROLAND PHILLIPS  
roland@vancouverweekly.com

Only a month into 2009 and there's already a notable release dancing its way into the collective consciousness. Animal Collective's *Merriweather Post Pavilion* has the band riding a simmering wave of long-term dedication to a ballooning fan base and glimmering press. The record's disorienting wash of electronics, vocal harmonies and found sounds has captured the attention of anyone with a passing interest in current music. One of the most appealing aspects of the group's sound is a willingness to experiment with samples in the realm of melodic pop music. Whereas most people would associate sampling with rap or dance music, its roots actually lie firmly with the forefathers of popular music and the purveyors of musique concrète.

Musique concrète (concrete music) is a concept originated by Pierre Schaeffer in 1948. The main tenet of this production

movement is using sounds that are produced without being able to see where they come from, not necessarily including traditional musical instruments, for the purpose of manipulating them in conjunction with more traditional music. This methodology has been adopted by many musicians, including producer George Martin and the Beatles, leading them to concepts like sound collage through the use of tape looping and eventually, sampling. This is evidenced in the sample of a BBC radio broadcast of King Lear at the end of "I Am The Walrus" and the dizzying array of conversations, edited Beatles snippets and other people's recordings used in "Revolution 9."

**BRIAN ENO IS AN** acclaimed English producer and self-proclaimed "non-musician" who has helmed albums for U2, Talking Heads, Coldplay, Devo and many others. He is largely considered an innovator in manipulating sounds through his loop delay generation with guitarist Robert Fripp and the process of using the mixing desk to alter the output of live bands. In his 1979 essay entitled "The Studio As

Compositional Tool," Eno explains sampling from a visual perspective: "You're working directly with sound and there's no transmission loss between you and the sound. It puts the composer in the identical position of the painter. He's working directly with a material, working directly onto a substance and he always retains the options to chop and change ..."

*Merriweather Post Pavilion* has sold 25 000 copies to date in the US, a triumph in today's notoriously fickle music consumer market. What drives the album's accessible lyrical themes of marriage, the natural world and societal norms is a mysterious element in the composition of the actual songs. They reportedly feature samples of Brazilian drum schools, the Zombies and Frankie Knuckles's house anthem "Your Love," but for me, it's the things that you can't place that are the most exciting. Apparently, many of the sounds were made live in the studio and then sampled back, a contemporary nod to concrete music that proves how mechanical means can be used to make something very human and very pop. **V**

## CENTURY CASINO

### UPCOMING SHOWS

FEB 7

\$29<sup>95</sup>  
AVAILABLE AT TICKETMASTER  
437-8888 AND CENTURY CASINO

THE IRISH  
DECENDENTS

FEB 14

\$24<sup>95</sup>  
AVAILABLE AT TICKETMASTER  
437-8888 AND CENTURY CASINO

HARLEQUIN

FEB 15

\$34<sup>95</sup>/\$44<sup>95</sup>  
AVAILABLE AT TICKETMASTER  
437-8888 AND CENTURY CASINO

THE LEGENDARY  
Platters

FEB 20

\$29<sup>95</sup>/\$34<sup>95</sup>  
AVAILABLE AT TICKETMASTER  
437-8888 AND CENTURY CASINO

Magical  
moments  
in time  
Ted Outerbridge

FEB 21

\$33<sup>95</sup>/\$49<sup>95</sup>  
AVAILABLE AT TICKETMASTER  
437-8888 AND CENTURY CASINO

YARDBIRDS

MAR 13

\$24<sup>95</sup> ADV.  
AVAILABLE AT TICKETMASTER  
437-8888 AND CENTURY CASINO

EARLY ST. PADDY'S PARTY  
Shanneyganock

MAR 14

\$33<sup>95</sup>/\$55<sup>95</sup>  
AVAILABLE AT TICKETMASTER  
437-8888 AND CENTURY CASINO

THE  
FORTUNES

MAR 15

\$33<sup>95</sup>/\$55<sup>95</sup>  
AVAILABLE AT TICKETMASTER  
437-8888 AND CENTURY CASINO

TROOPER

REPORT  
WED, FEB 11 (8 PM)  
MIKE ROSTE  
DUBBIE VIDEOS

BRYAN BIRTLES / bryan@vancouverweekly.com

Even if we'd sometimes like to forget, everyone knows that family is important. And if you're going to pursue a music career, family is even more important. Who's going to let you crash at their place for free until your next tour starts, or your record company dough starts rolling in?

Which is why, for singer-songwriter Mike Roste, his most prized possession is his guitar. Handcrafted by his father, the custom Martin that Roste learned to write songs on took months of sanding, laquering and tweaking to get right.

"I knew how to play a little bit already but I really got into songwriting

once I had that guitar my dad made," Roste says. "I tried writing a few songs before on this cheap Takamine I had, but when my dad handmade me a guitar, that kind of gave me the extra push that my family was supporting me."

That extra push has culminated in the release of Roste's newest album, *Distance Before Miles*. Recorded with Stew Kirkwood, the album contains songs about a diverse range of topics—something that was important to Roste when he set out.

"I just find the music industry always wants to sell sex and love but I like to have a song that somebody might say, 'Ok this is about love and sex, but it could also be about something deeper,'" he says. "A lot of people have told me that they've heard a few of my songs and they'll think one thing about it, but

when I tell them what I wrote it about they'll see a few more angles."

Some of the proceeds from the sales of his new album will go towards supporting the work of an organization called Mercy Ships which provides medical care in developing countries.

"I think it's always good to give and especially to a non profit organization that is doing something like that," says Roste recounting that he found out about the organization through his sister, who volunteered as a nurse with Mercy Ships. "They worked with a lot of countries like Sierra Leone and Liberia, removing cataracts and tumours from people that didn't have proper health care in their countries. It's all volunteer nurses and doctors so I thought it would be nice to support an organization that works for a good cause, and that my sister works for." **V**

at kelly@chicotti.com, karaoke with Tuzzy, amateur strip contest, 9pm-11pm

FILTHY McNASTY's Metal Mondays with DJ S.W.A.G.

FLUID LOUNGE Mondays Mixer

NEW CITY LKWD LOUNGE Wednesdays with DJ Vylan

and Fowler (eclectic tunes)

TUE  
LIVE MUSIC

BLUES ON WHYTE Bluesmyth

BRINY BARN Unplugged Tuesdays with Wil Belcourt, 9pm (door) free before 10pm/\$5 after

PHILIP TUNSPER A WEDNESDAY stage with Chris Wyniers

RED PIANO-PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump Trio

LS 2 PUB Ammarrs Moosehead Tuesday open stage every Tuesday night, 9pm-1am, featuring guests Zeek Ammar, hosted by Mark Ammar and Noel (Big Cat) Mackenzie, this week Hank Lionheart and (Turk)-Kendal Mackenzie

RECORD CUP-12 STREET

mic every Tue, 8-10pm

SECOND CUP LUNCH MOUNDER LIBRARY Open mic every Tue; 7-9pm

SIDELINERS PUB Tuesday All Star Jam with Alicia Tait and Rickie Richards-piano, Jamie Philp-guitar

YARDBIRD SUITE Tuesday Nights Jam Sessions: Celsus Quartet (Bill Richards-piano, Jamie Philp-guitar, Pierre Paul Bugeaud-bass, Gord Grater-drums), 7-10pm (door/\$8pm (show): \$4 (member/\$4 (guest)

CLASSICAL

EDUCATION HALL From 7pm to 8pm: An Evening of Afghan and South Asian Music. Edmonton Central Asian Ensemble, John Bailey (rubab), Qas Jishi (tabla), Soumik Datta (sitar). Niran Mitta (tabla), introductory lecture: *Musical across time* from Rubab to Sitar by John Bailey. 7-10pm (concert and lecture), \$10 (student/senior/\$15 (adult) at the door, Part of the Afghan Music Week (Feb 9-14)

JORDAN AUDITORIUM *Daughter of the Regiment* Edmonton Opera, Andriana Chuchman, Colin Ainsworth, Rob Hemot and Peter C. 7-9pm, opera. Tickets: \$15-\$100, 6-8pm, tickets at Jubilee Auditorium box office, 780 429 0600

DJS

BLACK DOG FREEHOUSE Main Floor: L.P.'s, P.M. Live: 10pm-1am, Dub at The Dog with DJ Degree

BUDDY'S Free pool and tourney, DJ Arrowchaser, 9pm

ESMERALDA'S Retro every Tue, no cover with student ID

PURTY BOOGIE WHYTE AVE Latin and Salsa music, dance lessons 8-10pm

GINGER SKY Bashment Tuesdays Reggae music, no cover

NEW CITY LKWD LOUNGE 'Abilly, Ghoul-rock, spooky with DJ Vylan

RED STAN Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SPORTSWORLD ONLINE AND AND ROLLER SKATING DISCO

WED  
LIVE MUSIC

BLACK DOG FREEHOUSE Main Floor: Glitter Gulch Wednesdays. Live band, 10pm-1am

BLUES ON WHYTE

EDUCATION HALL Jazz every Wednesday night, 8-10pm, 10-11pm: *Blues on Whyte*

4TH AND VINE WINE BAR Slowburn featuring The One4fives, 8-

10pm

HAVEN SOCIAL CLUB Open stage with Kio, 8-10pm, free

HOOLIGANZ PUB Open stage Wednesdays hosted by Rock 'n' Roll Kenny

LEVEL 2 LOUNGE Open mic

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

RIVER CREE Wednesdays Live Rock Band hosted by Yukon Jack, 7:30-9pm

SECOND CUP Open mic night, every Wed, 8-10pm

STEEZY'S TEA LOUNGE Open mic, 8-10pm

TEMPLE Wyrd Style Wednesdays. Live hip hop, every Wed, \$5

URBAN LOUNGE Live, 8pm-1am, 10-11pm: *Urban Lounge*

WILD WEST SALOON Live, 8pm-1am

WINDSTAR CENTRE Live, 8pm-1am

YARDBIRD SUITE 2009 Jazzworks Non-competitive Band Festival Clinics: 10am-5:30pm, Edmonton Jazz Orchestra (EJO), Dean McNeill, 6-8pm: *Yarbird Suite*

DJS

EDUCATION HALL Live, 10pm-1am, 10-11pm: *Education Hall*

BLACK DOG FREEHOUSE Main Floor: RetroActive Radio: Alternative

'80s and '90s, Post Punk, New Wave Garage, Brit, Mod, Rock and Roll with LL Cool Joe

BUDDY'S Hump day with DJ Seaxxy

FLUID LOUNGE Wednesdays Rock This

FOX Wind-up Wednesdays: R&B hip-hop, reggae, old skool, reggaeton with InVincible, Touch It, weekly guest DJs

LEGENDS PUB Hip hop/R&B with DJ Spinnycycle

NEW CITY LKWD LOUNGE DJ Rocco Slade (indie, punk and metal)

NEW CITY SUBURBS Shake It with Greg Gony and Eddie Lunchpail, no cover, 8-10pm

ROCK HALLS Rock and Roll, 8pm-1am, metal every Wednesday

RED STAR Garage/Rock, 8pm-1am

STARLITE ROOM Live, 8pm-1am

STILL'S Seaxxy Wednesdays: House, progressive and electronica with Ruffy Electro, DJ Rystar, Space Age and weekly guests, 9pm-2am, www.beatparty.net

WUNDERBAR Live, 8pm-1am


YARDBIRD SUITE 2009 Jazzworks



**FRI FEB 6** PAWNSHOP EAST COAST MUSIC STARS FROM HALIFAX...

**TOM FUN ORCHESTRA**  
WITH GUESTS FROM VICTORIA  
**JON AND ROY**  
AND TRENT BUHLER

**THUR FEB 19** STARLITE



**ACCIDENT SWELL**  
**ASH GRUNWALD**


**FRI FEB 20** THE HYDEAWAY

**LIBRARY VOICES**  
THE EMERSON LETTERS  
KISSES OF FIRE

**SAT FEB 21** PAWNSHOP

**DD/MM/YYYY**  
**SYLVIE**

**SAT FEB 21** STARLITE SONIC 102.9 PRESENTS...



**ARKELLS**  
**THE WAKING EYES**

**SUN FEB 22** STARLITE SONIC 102.9 PRESENTS... ALL AGES EVERY

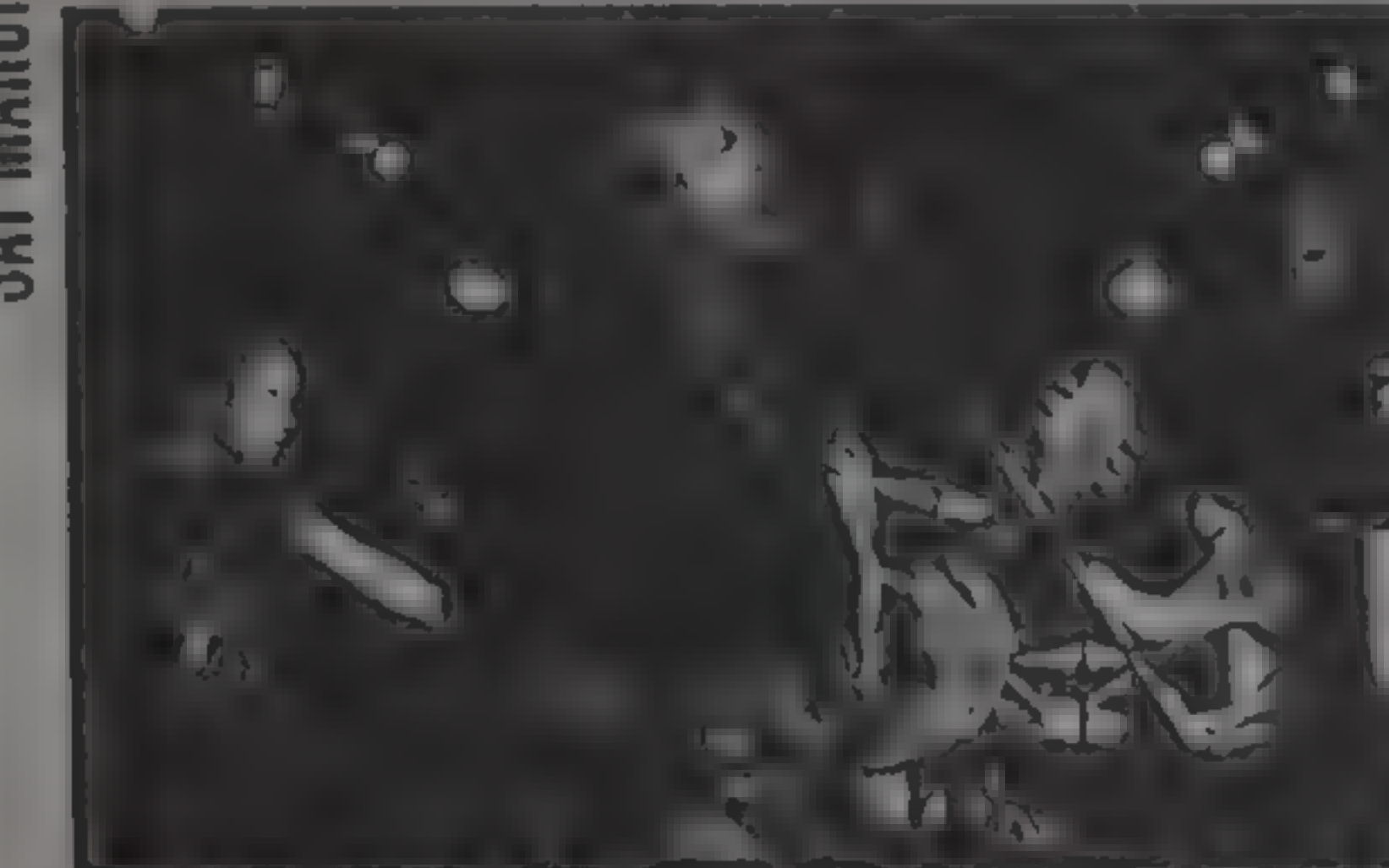


**ten second epic**

**SUN FEB 22** PAWNSHOP UNIVERSAL ARTISTS...

**BEAST**  
KIDZ HAVING FUN AND JOUST

**SAT MARCH 7** STARLITE NETWORK ARTISTS FROM HALIFAX...



**THE JIMMY SWIFT BAND**  
PLUS GUESTS THE SOULICITORS

**FRI MARCH 13** POLISH HALL



**JAMES HUNTER**

**SAT MARCH 14** PAWNSHOP



**K'NAAN**

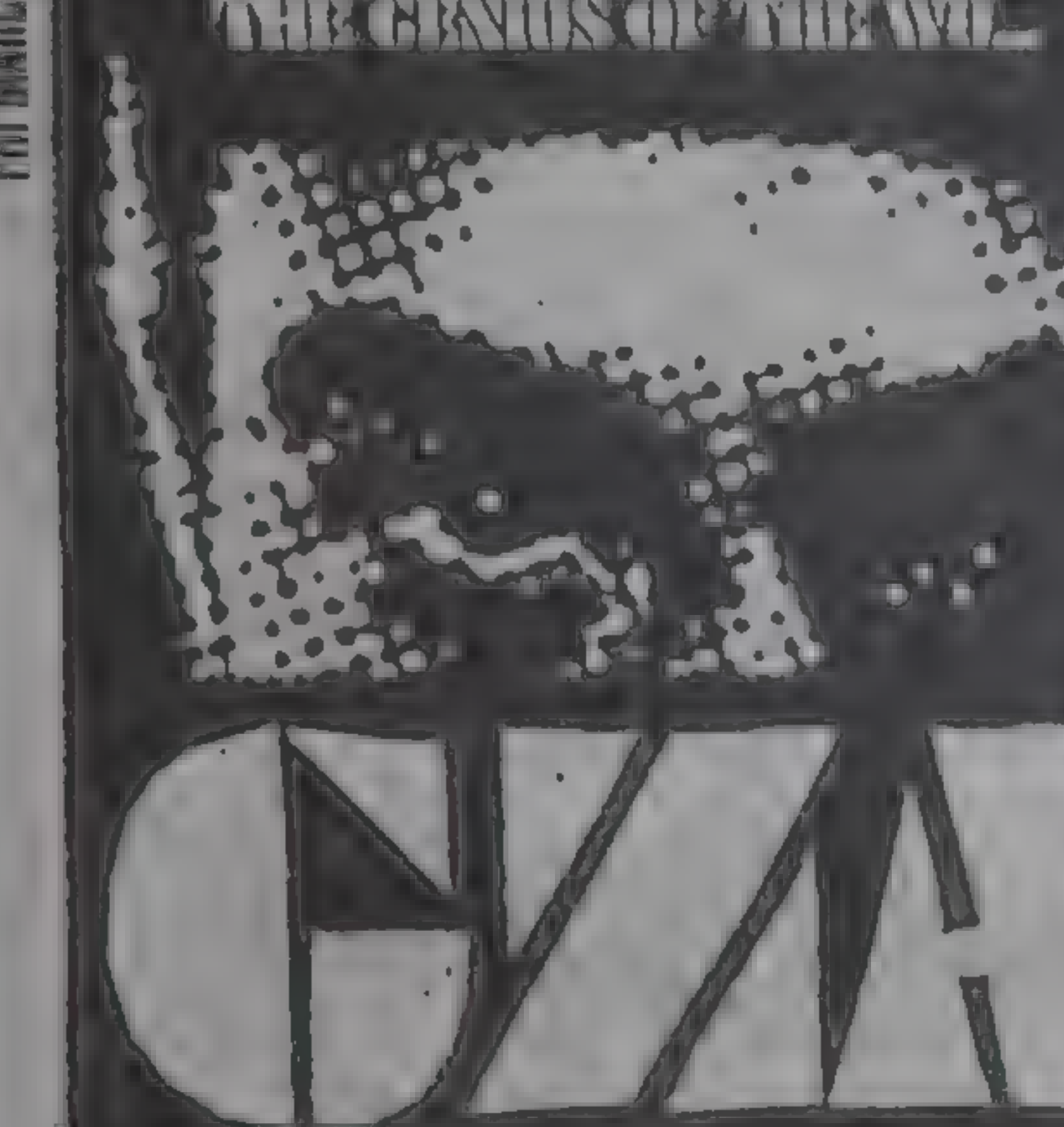
**MON MARCH 23** McDUGALL UNITED



**BONNIE 'PRINCE' BILLY**  
PLUS GUESTS  
PILARS & TONGUES

**FRI MARCH 27** STARLITE

**THE CRUISE OF THE WIL**



**GZA**  
WITH THE 101. LOCATION REVOLUTION, TOUCH & RAYO AND DR. SHORTTOP & KIDABRO

**FRI MARCH 27** McDUGALL UNITED NETWORK ARTISTS FROM T.O.

**GREAT LAKE SWIMMERS**  
PLUS KATE MAKI, TIK AT TICKETMASTER, BLACKBYRD & LISTEN

**SAT MARCH 28** McDUGALL UNITED PROJECT HOPE BENEFIT FEAT...

**FRACTAL PATTERN**  
TEAM BUILDING, PROVINCIAL ARCHIVES AND SWEATER CONTEST  
Proceeds will go towards community development in the Besawas in Nicaragua

**SAT MAR 28** PAWNSHOP OUTSIDE MUSIC ARTISTS FROM TORONTO...

**HYLOZOISTS**  
RED SHAG CARPET & BELTA FLOR

**FRI APRIL 3** PAWNSHOP BLACK HEN ARTISTS FROM SASKATOON...

**THE DEEP DARK WOODS**  
WITH GUESTS THE WHEAT POOL

**APRIL 6** PAWNSHOP COMBAT ARTISTS FROM MONTREAL

**AIDS WOLF**  
THE FARMERS HEARING PINK

**UPCOMING**

APRIL 7 - GUY CLARK & SLAD CLEAVES  
APRIL 9 - NO MEANS NO - TICKETS ON SALE FEB 7, 10AM  
MAY 1 - THE HANSON BROTHERS - TIX: FEB 7, 10AM  
MAY 18 - VIDEO GAMES LIVE - JUBILEE AUDITORIUM, CALG



ON SALE NOW!

# MINDLESS SELF INDULGENCE

WITH GUESTS

**MARCH 26**  
**EDMONTON EVENT CENTRE**

VUE  
WEEKLY

ALL AGES - DOORS 7 PM - TICKETS ALSO AT BLACKBYRD



JUST ANNOUNCED - ON SALE SATURDAY AT 10 AM

# Saving Abel

WITH TUPELO HONEY

**MARCH 26 - STARLITE ROOM**

ALL AGES - DOORS 6 PM  
TICKETS ALSO AT BLACKBYRD

JUST ANNOUNCED - ON SALE FRIDAY AT 10 AM

exclaim!  
**17<sup>th</sup> ANNIVERSARY  
TOUR** FEATURING

# THUNDERHEIST

WITH  
WINTER  
GLOVES

**APRIL 21**  
**STARLITE ROOM**

18+ NO MINORS / 8 PM  
TICKETS ALSO AT BLACKBYRD  
AND LISTEN

X3 ARTIST OF THE MONTH  
exclaim! 94.9



VUE  
WEEKLY

JUST ANNOUNCED - ON SALE THURSDAY FEB 12

# PAGADFEET PART II AMERIKA

**MAY 11 - STARLITE ROOM**

18+ ID REQ. - EARLY SHOW - DOORS 5 PM - TICKETS ALSO AT BLACKBYRD

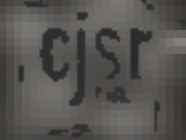
VUE  
WEEKLY



# PLANTS & ANIMALS

**MARCH 20**  
**STARLITE ROOM**

18+ NO MINORS  
TICKETS ALSO AT BLACKBYRD



# THE HAUNTED NORTH AMERICA

**APRIL 9**  
**STARLITE ROOM**

18+ NO MINORS - DOORS 8 PM  
TICKETS ALSO AT BLACKBYRD



# SENSES FAIL

WITH PORT AMORAL & THIS IS WAR

**APRIL 11**  
**STARLITE ROOM**

EARLY SHOW - DOORS 5 PM - ALL AGES  
TICKETS ALSO AT BLACKBYRD



# CARNIVAL CORPSE

**APRIL 12 - STARLITE ROOM**

DOORS 8 PM - ALL AGES  
TIX ALSO AT BLACKBYRD



ALSO AVAILABLE ON [ticketmaster.ca](http://ticketmaster.ca) (833) 441-3101





## All Choked up

Choke's former vocalist, bassist get some new Action

JAMES STEWART / jstewart@vuwweekly.com

It all started with a stolen guitar. Passenger Action bassist Clay Shea had left his acoustic guitar outside, unattended. After some opportunistic local hooligans made off with it, Shea went out in search of a replacement. Ryan Podlubny (known as Pud), was working at a local guitar shop when Shea wandered in.

"Pud had played with Detroit's *fordirelifesake*," explains Passenger Action drummer Allan Harding. "Their guitarist Brian Southall was a long-time friend of Choke. When he heard Clay and Shawn (Moncrieff, vocals/guitar) were looking for people to play with after Choke disbanded, he was really adamant that they get a hold of Pud and see if they could get anything going. But up until Clay walked into the guitar store, they hadn't really met."

At the time Harding had been playing in a goofy side project with Pud, who had recently moved back to Edmonton after becoming disillusioned with playing music and moving

PREVIEW

SAT, FEB 7 (9 PM)  
**PASSENGER ACTION**  
WITH MOLTEN LAVA, SWEATER CONTEST  
PAWN SHOP, STD

from city to city in pursuit of a band that wouldn't implode. When they mentioned their search for a drummer, Pud was quick to mention Harding, and Passenger Action was born.

"We started playing together, and we all became instant buddies," Harding says. "No one came in with big egos; we're just four dudes who all want to do the same things for the same reasons. We just want to have fun, first and foremost."

The band recorded the *Acoustic Blueprints* EP soon after forming, sending the tracks to Brampton, Ontario's Greg Dawson (the End, Moneen, Alexisonfire) for mixing and mastering. The band was able to make better use of his services in June of last year when they travelled to Dawson's BWC studios to record a full length album.

"Greg offered to come out to Alberta to do the record, but we all thought it would be better to go to his studio where he's most comfortable to get the best results. We also felt the need to get away from all the distractions of home—our jobs, the parties, everything. We just lived together like a family for a month, barbecuing everyday and focusing all of our energies on the music. It was really huge in bringing us all together and it's the most important thing this band has done so far."

AFTER THE RELEASE of *Acoustic Blueprints*, shows with the likes of Moneen, Attack In Black and Minus the Bear followed, creating a buzz that caught the ear of Choke's former label, Winnipeg-based Smallman Records. Armed with the backing of the label and the band's self-titled full-length, Harding is understandably excited at the band's prospects for the year ahead.

"The outlook is good. Even though we've been a band for two years, I really feel like now we're just getting started. Heads up!" ▽

PREVIEW

SAT, FEB 8 (8 PM)  
**TUPELO HONEY**  
ON THE ROCKS, \$10 (ADVANCE), \$15 (DOOR)

KRISTINA DE GUZMAN / kristina@vuwweekly.com

With a song titled "Morphine" on its *Machines & Robots* EP, one might read the message as that Edmonton's own Tupelo Honey is making music as a way of taking the pain away. If that wasn't obvious before, the newly released video for the EP's second single, "Not Alone," makes it so.

The video, which was filmed in Edmonton, shows the guys from Tupelo Honey sporting various facial wounds that fade by the time the cameras stop rolling. On the group's website, the bandmembers reveal that "Not Alone" was influenced and written for people

close to them who have suffered psychologically as a result of domestic/family violence. It's a particular problem that spouts off universal themes.

"We're actually getting a lot of emails from people who are just hearing the band for the first time [and] are really connecting with [the song]," observes guitarist Daniel Davidson. "The song's not too specific. It's pretty broad and, I think that's sort of what we were going for. The more situations that people can take meaning from it, the better for us."

Videoplay on MuchMusic and MTV should certainly help as well.

"We funded the video from our VideoFact grant which is like the company that's sort of in bed with MuchMusic. So if you get the VideoFact grant, they will play your video," explains Davidson, who is happy about getting the extra spins

The momentum couldn't have come at a better time. Tupelo Honey plans to donate half of the proceeds collected from iTunes downloads of "Not Alone" to organizations that help those affected by domestic/family violence.

Simultaneously, the band will soon head to the studio to record a full-length album that finds the meeting point between its two most recent EPs.

"*September Sessions* was kind of very raw—it felt like it was just us in a room playing. And, *Machines & Robots* was more of a polish thing where we did some production experiments," describes Davidson. "We would love to find the balance [that has] the personality of *September Sessions*—like sort of the organic style of songwriting—but mix that with the shininess of *Machines & Robots*." ▽

NEWCITYCOMPOUND.COM

February 5th **OUTDOOR MINERS** LIKWID LOUNGE

February 6th **E-TOUR BEATDOWN • GOOD THINGS • ON THE BRINK** in the lounge

February 6th **BROHANS** REUNION PARTY!! IN THE SUBURBS

February 7th **THE MOLESTICS** LIKWID LOUNGE

like totally **I LOVE BOS**

danceparty  
FRIDAY FEBRUARY 20TH



AVAILABLE AT New City / Megatuner / Blackbird / Freeload

FEBRUARY 24TH

60 CALIFORNIA'S ORIGINAL PUNK/SURF/POWER TRIO

**AGENT ORANGE**  
**ON THE BRINK**  
**BETTER OFF DEAD**

NO MINORS  
DOORS 8PM  
NEW CITY



# Three's company

## Jon and Roy expand their horizons

BRYAN SAUNDERS / bryansaunders@vancouverweekly.com

"I might have to call you back," Jon Middleton announces, as he picks up his phone. He speaks loudly—he has to—so that he can be heard over the squawking birds, the howling wind and the crashing waves in the background. "I'm on a ferry right now, and the cell service here is just totally cutting out."

Usually, Victoria is the city that Middleton calls home. Today, however, he and his bandmates are in Vancouver, taking care of some last-minute details before they head out on tour. At the moment, making their way over to the city's national hockey arena is at the top of the group's to-do list; in just a few hours, Middleton has to be on the ice to sing

PREVIEW

FRI FEB 6 8 PM  
**JON AND ROY**  
WITH THE TOM FUN ORCHESTRA  
PACIFIC COAST CHAMBER MUSIC

the national anthem, and so begin the night's game. Is he nervous?

"Honestly, I've been too busy to really think about it—and that's probably best," he laughs. "I dunno ... I think it'll go totally fine; I'm pretty used to playing in front of people."

He pauses, and then nonchalantly confesses that it will be pretty different from what he's used to:

"The [biggest audience I've ever sung for before] would have been like 1200 or something. And when you're with a band it's completely different—

you have that group dynamic. So when you're just up there by yourself ... I've never done it, but we'll see how it feels."

**UP UNTIL ABOUT** a year ago, the only other person contributing to the "group dynamic" that Middleton talks about was his long-time friend, Roy Vizer. For the longest time, Vizer added his "percussive boom" to Mid-

dleton's vocals and guitar and the two performed together under the direct-and-to-the-point, albeit not very creative, band name of **Jon and Roy**.

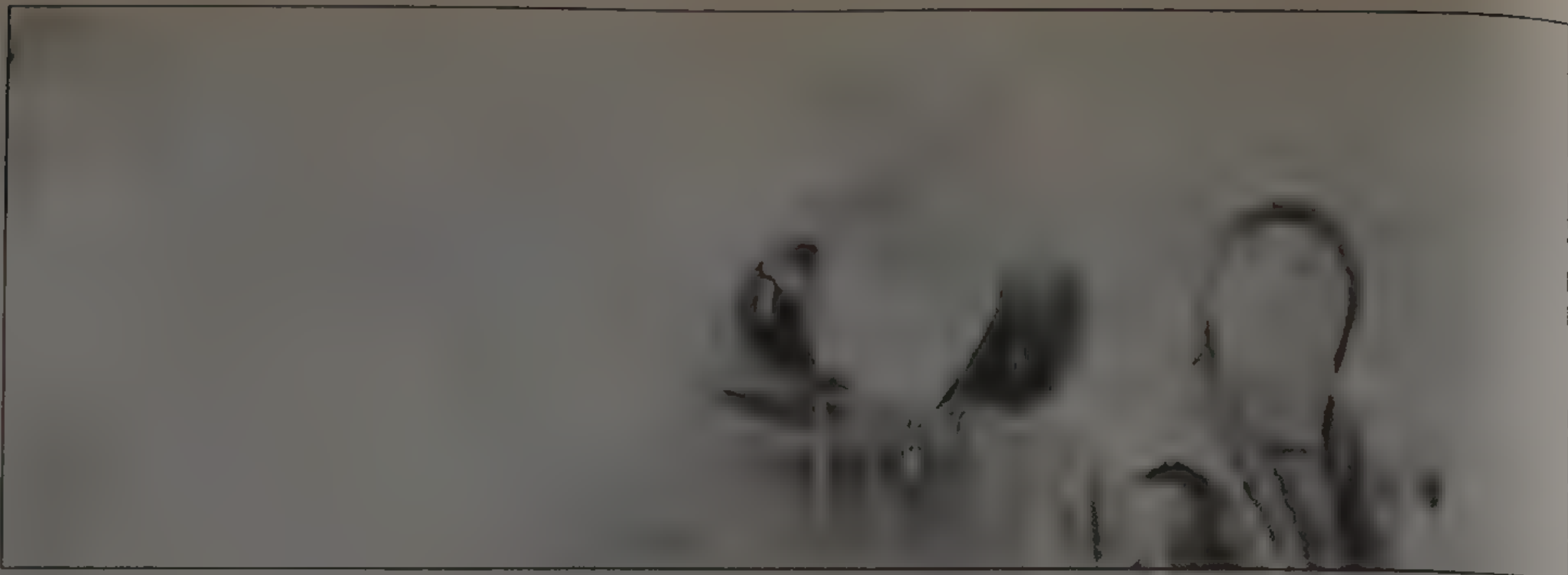
Recently, however, the pair has been joined by another long-time friend, Ryan Tonelli, on bass guitar, and some have begun to wonder if the time has come for a name change.

"I dunno," Middleton chuckles doubtfully. "I don't think that Jon and Roy and

Ryan has quite the same ring to it."

But, surely, Tonelli must feel a little bit left out?

"Hah, it doesn't really matter [how he feels]," Middleton laughs. "Nah, I'm just joking ... but I think he's pretty cool with it. You know, we haven't had any breakdowns at four in the morning—drunken breakdowns with him letting us know how he feels about that—so I assume it's good." ▼



# UNDERØATH

LOST / IN / THE / SOUND / OF / SEPARATION



With Special Guests

The Almighty  
**Notmejean**

**INNERPARTYSYSTEM**

**MARCH 10TH**  
**EDMONTON EVENT CENTRE**

ALL AGES WELCOME - 100% SMOKING FREE

TICKETS ON SALE NOW AT **UNIQUEVENTS.COM** ALSO AT [ticketmaster.ca](http://ticketmaster.ca) ALL TICKETMASTER OUTLETS & CHARGE-BY-PHONE (780) 451-8000

LIMITED TICKETS ALSO AT **BLACKOUTMIXXXX**

REGISTRATION AND ALL ARTISTS AND FEES ARE SUBJECT TO CANCELLATION. ALL RIGHTS RESERVED. © 2009 UNDERØATH. ALL RIGHTS RESERVED.

**VUEWEEKLY**



[www.UNDERØATH777.com](http://www.UNDERØATH777.com)



## DEPARTMENT OF MUSIC UPCOMING EVENTS

- |             |   |
|-------------|---|
| February 8  | Songs of Love and War   |
| February 10 | Concert & Lecture<br>(as part of Afghan Musc Week)                    |
| February 13 | <i>Ovations</i><br>Kilburn Memorial Artist<br>Brian Bowman, Euphonium |
| February 27 | Faculty Recital<br>Chamber Music for Strings and Piano                |
| March 1     | Piano Trio Voce   |
| March 6, 7  | OPERA <i>Hansel and Gretel</i><br>(a fully-staged production)         |
| March 9     | <i>Ovations</i><br>Raphael Wallfisch, cello                           |

FOR MORE INFORMATION, PLEASE VISIT

[WWW.MUSIC.UALBERTA.CA](http://WWW.MUSIC.UALBERTA.CA)



# Back in the summer of '95

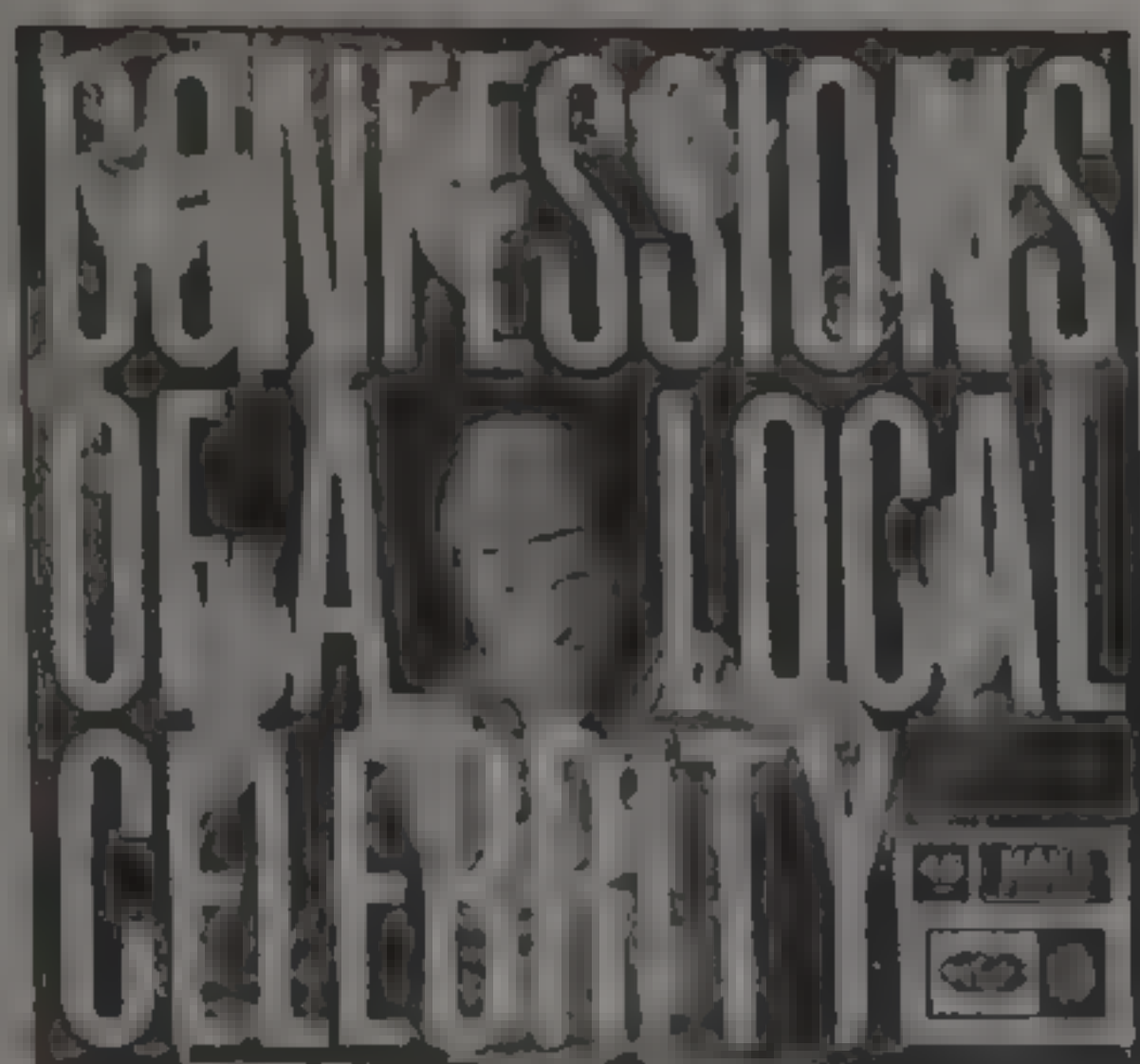
## Mike Soret confesses to a past life as a *Local Celebrity*

The *Molestics* had a run a number of years ago as a punk-ish swing band. Lead man Mike Soret has collected his memories together into *Confessions of a Local Celebrity*, published by Raymond Riesinger's Belgravian Press. Presented here is an excerpt from the book.

### THE BAND NAME

The "molest" part of the band name came from its inspiration, an old friend who was an octopus at parties. The worst of it wasn't his groping hugs, God save the cad. The worst was what a hypocrite he was about it, trying to score points with the girls with pious accusations about other men's offensive heterosexuality. We were gossiping about him one day, [*Molestics*' original bassist] Shoes and I, and Shoes said, "What a molestic." We realized his conjugation would be a good name for our new project.

Honorable band names were a tradition, your first good chance to come up with a stupid inside joke. After all, our first songs were satires of songs I played with an equally bad band name, a Ray Condo offshoot called *Der Bingles*, named for the Nazis' nickname for Bing Crosby.



We test drove the new name on the very fellow who inspired it as we were on our way to his house, gossiping. He stood there with a friend of ours who he habitually would try to make time with, as we all did. She wasn't much to talk to, not even much to look at, but there was something about her that made you want to ply her for sex. I reiterate: it wasn't the cad stuff that made him Mr Molestic, it was just what a damn hypocrite he was about it. As he stood beside her we mentioned the name and gauged their reaction.

The girl made a stink-face like a rabbit that just ate a mouldy piece of lettuce. I really miss plying her for sex. And she was always such a good sport

PREVIEW

SAT, FEB 7 (8 PM)  
**THE MOLESTICS**  
FEATURING MIKE SOROT AND GILLES ROY  
WITH MICHAEL RABBIT  
NEW CITY, \$7 OR BEST OFFER

about it. She'd brush you off casually like crumbs on her dress. Even that time I opened the door naked, she just yawned, "Mike, put some pants on," and never made a federal case about it. Why did I do that? Well, I wanted to hit on her, but she was friends with my girlfriend so I couldn't insult either of them by suggesting it, so I thought if I stood there naked she might just get the idea. Just standing there naked is a man who's run out of ideas.

"Molestics? I'd never play in a band with such a name," said the guy we named the band after.

"We never asked," we smiled. It was a perfect moment, and if I ever made it big, I'd have commissioned a painting of that moment of destiny, the four of us standing there. We'd insulted him to his face without him knowing, he played his moral hypocrite card, and we were spared tedious jamming sessions with him. Of course, being an old friend he would wheedle his way into the band for a while, and being a Mr Grabby Hands, molesting his way out. A buddy of his tried to get all morally superior on me one time, standing there with his girlfriend, saying how I should put all that molesting hypocrisy behind me. I replied:

"Well, who are you to talk? You were totally pawing my girlfriend at the Brickhouse on that tour before I got dumped."

"I never," said he, as his beady eyes darted to his girlfriend.

"Sure you did. She told me about that night a week before I got back,

where you kept trying to slide your hand up her skirt."

I think that was it for him and his girlfriend; I could see it on both their faces. His eyes tried to flash that I should shut my pie-hole, but we both could see that she was paying close attention to the exchange and even that would read. There was nothing he could do; he never would have expected me to say that back to him. I beamed him right off his soapbox with one tomato. I've seen him, alone in that same bar a bunch of times, near the same spot like time had stopped for him.

"Local celebrity" is my favourite and worst oxymoron. Are you local or are you a celebrity? Every city's scene is populated with local celebrities who lousy up all the best rooms in town. They come in for free, hog all the best girls, mooch drinks and sit there and slag the band on stage all night. ▼

*Confessions of a Local Celebrity*  
Mike Soret  
Belgravian Press  
190 pp; \$16

HAIR OF THE DOG - LIVE MUSIC - SATURDAY AFTERNOON 4-6  
FEB 7 7-8 PM  
BLACK DOG  
happy hour drinks 2-7

**DAVID BYRNE ON TOUR**  
songs of david byrne and brion eno

David Byrne comes to raise the hair on your arms and the sweat on your palms. Eno and Byrne have made a new record, their first in 30 years—the formula was lost, but now it has been found. Byrne and Eno began their artistic relationship in the late seventies with 3 Talking Heads albums, followed by their groundbreaking album *My Life in the Bush of Ghosts*. Songs from all of the above will be performed in this concert, but not in that order. PLEASE NOTE THAT THE CONCERT WILL BEGIN ON TIME — THERE IS NO OPENING ACT.  
[www.davidbyrne.com/tour](http://www.davidbyrne.com/tour) [www.everythingthatthathappens.com](http://www.everythingthatthathappens.com)

**FEBRUARY 22**  
**NORTHERN ALBERTA JUBILEE AUDITORIUM**  
TICKETS ON SALE NOW  
BUY AT [LIVENATION.COM](http://LIVENATION.COM)  
TICKETS ALSO AVAILABLE AT TICKETMASTER, CHARGE BY PHONE 780-451-8000



# FOUNDATION CONCERTS

FEB 6 TOM FUN ORCHESTRA • JON & ROY / TRENT BUILEH • PAWN SHOP  
 FEB 19 CURRENT SWELL • ACH • TREVOR D. • STARLINE  
 FEB 20 LIBRARY VOICES • EMERSON LETTERS / KISSES OF FIRE • HYDEAWAY  
 FEB 21 DD • MIMMY • Y • M • T • J • D • R • A • T • A • S • P • O • T  
 FEB 21 ARKELLS • THE WAKING EYES • STARLINE  
 FEB 22 TEN SECOND EPIC • J • L • A • S • S • E  
 FEB 22 BEAST • A • V • A • I • L • I • N • G • M • I • N • I • S • T • R • U • M • E • N • T • S • P • A • W • N • S • H • O • P

**FRI MARCH 13** **POLISH HALL**

## JAMES HUNTER

WITH SPECIAL GUESTS

**MARCH 13**  
**EDMONTON**  
**8PM**

**POLISH HALL**  
 10960 - 104TH ST

TICKETS AT **ticketmaster** & MEGATUNES (104TH AVE)  
 SPONSORED BY **VUE** ck a WEEKLY

**SAT MARCH 14** **PAWN SHOP**

UNIVERSAL MUSIC ARTISTS • JON SONALIE

## K'NAAN

WITH GUESTS

**MARCH 14 - PAWN SHOP**  
 10549 82 AVENUE • DOORS AT 9PM • TICKETS AT TICKETMASTER

**VUE** **ticketmaster**

FOR COMPLETE LISTINGS AND MORE INFO GO TO  
**FOUNDATIONCONCERTS.COM**

# REVIEWS | NEW SOUNDS

**Jon-Rae Fletcher, *Oh, Maria* (Weewerk)** After one album with a Vancouver-based version of his band the River, and then two more records with a Torontonion cast of players filling the group out, Jon-Rae Fletcher has left the big city and moved himself back west, landing in Victoria and pulling together a solo album that is really just as much a collaboration between Fletcher and his new band as Jon-Rae & the River was before. The songs belong to Fletcher's pen, but the other players are intimately involved in the performances of the album's 10 tracks.

The players on the album are perhaps even more integral to Fletcher's songs than the River was before; whereas the River was a sprawling group that careened along through the tunes, barely in control as the musicians spun lines around and over each other, coming close to crashing at times but always managing to pull up at the last second, the relatively concise group here—Kathryn Calder on piano, Crystal Dee Denham on bass, Darcy Hancock on guitar and Denver Rawson on trombone—lay back often, letting their instruments seep into the mix as they play off of Fletcher's own guitar and vocals.

It's more subdued and less raucous than what Fletcher did with the River, but it seems well-suited to where the songwriter finds himself these days. And if Fletcher is at the heart of this record, then it's necessary to consider his most audible contribution here—his singing. Fletcher's voice has never been the most nuanced instrument on

record—there's been a tendency towards shouted, twisted delivery in the past, possibly because it had to be that way if he was to be heard above the band—but here he indulges in some subtleties that do much for the songs. Even when things start getting out of control, he struggles to lay back a bit, upping the intensity.

With minimal digging anyone interested in Fletcher can find a barebones story on his MySpace. It's not much, but he reveals enough to indicate that *Oh, Maria* is a tortured creation that arose out of the ashes of the River: "The energy that we had could not sustain itself. I did some things that I deeply regret and, for my health and sanity, had to leave Toronto."

The upheaval and regret is woven through the spine of *Oh, Maria*, whether or not the record's cycle of songs are a direct lift from Fletcher's life. Clearly from the cover art—featuring several items, from a chainsaw to an axe to a guitar, scattered about a woodland scene, each of them spurting blood—and from his MySpace biography, Fletcher is not afraid to face the darker elements in life, even when they emerge from his own past. Or maybe there is a little fear there, given how uncomfortable he sounds at times, but there's also a willingness to hold his head high—or at least try to—and trudge on through the darkness in search of a little light. It's a difficult journey at the best of times and a terrifying one at the worst, but it's also one that is worth taking. —EDEN MUNRO / eden@vueweekly.com



**Christer, *Techna* (Independent)** Instruments are overrated. On *Techna* Christer has created a layered and

interpretation of musical arche types—there's a lot of different music here, from the blues-woman sway of "Christer is Tronic" to the lo-fi electro of "Cadaver" to the Electric Circus flow of "Trees and Rockets." Her ability as an electronic artist to inhabit so many soundscapes is admirable, and when she's working in the quieter regions of electro she really nails it. Introspection seems to be her strong suit—when she's looking in on herself her words ring true and the music matches up best. It's only when she tries her hand at a block rocker that Christer falls a bit flat. It's not so much that she does a bad job *per se*, but that there's something missing. Maybe more bass? Maybe a better mastering job? I don't know exactly, but it'll take something to get me to shake my ass much past a wiggle. —BRYAN BIRTLES / bryan@vueweekly.com

**André Ethier, *Born of Blue Fog* (Independent)** With an album cover that looks very much like the sort of

record you might have found in a San Francisco record shop somewhere around the early to mid-'70s—featuring André Ethier alone in a field, caught on film spraying a couple of bottles of champagne—it may not be all that surprising to find that *Born of Blue Fog* is a dark folk album, with a few touches of spacey jazz, as on "Eastest Game" with its tripping saxophone and keys. It's the type of record that might have been found during the turbulent times that America saw in the era of the Vietnam War, though it's not that there's anything particularly American about this record—just that it seems an ideal soundtrack for times of trouble, with urgent acoustic picking leading off "The Only Wine I Crave," giving way to something more careful—yet no less insidious—at one end, and the soft farewell of "Can't Go Back Again" at the other. Ethier's voice is strong throughout, and he uses it well as an instrument, able to pull back and let it crack a little ("Black is the Colour of My True Love's Hair") or raise it loud and defiantly ("Cop Killer") as needed by the songs. *Born of Blue Fog* shows Ethier to be something like a modern day minstrel, singing the sort of songs that are necessary in a day and age that is built upon the worst times in the past. —EDEN MUNRO / eden@vueweekly.com



**listen** records & cds  
 10443a - 124 street  
 780.732.1132  
 www.listenrecords.net

Listen Audio Listen Records Presents

## Magnetizing

Saturday Feb 7th 9pm

The ARtery  
 9535 Jasper Ave

RECORD RELEASE SHOW

Check out our Website for class times and upcoming retreats and workshops!

**www.edmontonyogastudio.com**

1-800-451-5131



**In Flight Safety, We Are an Empire, My Dear (Night Danger)**  
The general assumption is that music on an independent label is offering something philosophically or musically different from the majors in some significant way. In Flight Safety would never sign a punk band, say, or a band who liked making concept albums about architecture. Some independent labels are for people making uniformly standard radio rock that just hasn't been picked up yet, as is the case with In-Flight Safety. If you happen to like your radio-friendly rock on the breathy, pop side of things—Coldplay, say, or U2—In-Flight Safety does a decent enough version. If you find that stuff interminably boring, gutless pap, well, the Handsome Furs are supposed to have an album coming out pretty soon. —DAVID BERRY / david@vueweekly.com

**The Perpetrators, Live at the High and Lonesome Club (Independent)**  
Winnipeg's Perpetrators has always been a band best experienced live; the trio feeds off of the crowd and the Perps' songs have a new sense of give and take as the crowd responds throughout this 14-song live record, documenting the best of a couple of hometown gigs that the group played at the end of a nearly 3000 kilometre run there and back between Calgary and Winnipeg. For a band that just rolled into town and took the stage, there's a lot of life here as the band grapples with songs that often fight back—"Malt Liquor" all but reaches out and punches the listener in the face as band and crowd shout, and occasionally whisper, words in unison, while the blues riffing in the band's take on Hound Dog Taylor's "She's Gone" starts out growling and builds into a deafening roar. While *Live at the High and Lonesome Club* doesn't take the place of the Perpetrators' three studio records, it does offer up another side of the band—one that is essential to the group's music. The Perps has stood onstage as a blues band in the past, and the group demonstrates here that it can still hold its own with an old blues tune, but what makes this a band to be reckoned with is the fact that the players are steeped in influences beyond the obvious blues heroes—blues, country, rock 'n' roll and metal all collide when the music starts. And this record succeeds by not trying to be anything other than a glimpse of what the Perps can do live—the only thing better than this is to actually take in a gig and experience the energy of the band. —JOHN MURPHY / john@vueweekly.com

**The Perpetrators, Live at the High and Lonesome Club (Independent)**  
Winnipeg's Perpetrators has always been a band best experienced live; the trio feeds off of the crowd and the Perps' songs have a new sense of give and take as the crowd responds throughout this 14-song live record, documenting the best of a couple of hometown gigs that the group played at the end of a nearly 3000 kilometre run there and back between Calgary and Winnipeg. For a band that just rolled into town and took the stage, there's a lot of life here as the band grapples with songs that often fight back—"Malt Liquor" all but reaches out and punches the listener in the face as band and crowd shout, and occasionally whisper, words in unison, while the blues riffing in the band's take on Hound Dog Taylor's "She's Gone" starts out growling and builds into a deafening roar. While *Live at the High and Lonesome Club* doesn't take the place of the Perpetrators' three studio records, it does offer up another side of the band—one that is essential to the group's music. The Perps has stood onstage as a blues band in the past, and the group demonstrates here that it can still hold its own with an old blues tune, but what makes this a band to be reckoned with is the fact that the players are steeped in influences beyond the obvious blues heroes—blues, country, rock 'n' roll and metal all collide when the music starts. And this record succeeds by not trying to be anything other than a glimpse of what the Perps can do live—the only thing better than this is to actually take in a gig and experience the energy of the band. —JOHN MURPHY / john@vueweekly.com

## MUSIC OLD SOUNDS

JOHN MURPHY  
eden@vueweekly.com

**Townes Van Zandt, Rain on a Conga Drum: Live in Berlin (MMS)**  
Originally released: 1995 When it comes to live records by the late Texas troubadour Townes Van Zandt, the smart money is on *Live at the Old Quarter*, an album that was recorded in 1973 and on which Van Zandt unleashed what are undoubtedly powerful versions of some of his best-known songs—"Pancho and Lefty," "Waiting 'Round to Die" and "Lungs" among them.

For many years *Live at the Old Quarter* would remain the only official live release, but more would eventually follow and in 1995 this performance from a show in 1990 would come along.

By the time of the recording of *Rain on a Conga Drum* Van Zandt's voice was a weathered instrument, having endured year upon year of hard living. But then Van Zandt was already carrying on in that manner in the early '70s, writing songs that were already old when they first emerged from his guitar. In 1990, his voice had finally become a match for the songs, cracking and stumbling as often as often as not.

Of course, that worn-in feel is hardly the sort of thing to hamper the enjoyment of a Van Zandt performance; in fact, when this record was made the negotiations that Van Zandt was making between himself and the music—stepping carefully through the tunes, wavering with every line sung or chord strummed—was very much part of the emotional impact that the man could generate.

It's not surprising that Van Zandt revisits some of the same songs as

appeared on *Live at the Old Quarter*—the man was never the most prolific of songwriters, so his sets were often made up of the same staples from his catalogue—but he manages to update songs like "Pancho and Lefty" and "Mr Mudd and Mr Gold," imbuing them with a sense that they have been dusted by age right alongside Van Zandt himself. These may not be the definitive versions of these particular tunes, but it's good to hear Van Zandt performing them as he was at the time, without trying to remain the youthful

songwriter who first penned them.

Some of the more interesting moments on *Rain on a Conga Drum* arrive between songs, though, as Van Zandt revisits the writing of "Pancho and Lefty" in a lengthy story, or in his memories of his first

guitar, his father telling him that Santa Claus might bring him the instrument if he were to learn "Fräulein."

Then there's Van Zandt's take on "The Shrimp Song," a goofy tune from an Elvis Presley movie he saw as a kid. Granted, it's not the most riveting piece Van Zandt ever tackled, but it goes a long way towards fleshing out his character in song—or at least complicating it by marking the beginning of his musical map with a silly song that ultimately led to the darkness he seemed most at home with later in life.

And if those moments of intimacy aren't enough, where the songwriter's reflections reveal the innocence at his heart, then Van Zandt also manages to take the Rolling Stones' "Dead Flowers," slow it down and turn it into a melancholy tune that tears at the heart with every sad line that he sings. Van Zandt takes ownership of the song and conveys his own hard life and times through the music. ▽



## HAIKU QUICK SPINS

WHITEY HOUSTON  
quickspins@vueweekly.com

### FICTION FAMILY

ATO

It's part Paul Simon  
Part Dylan, part Tom Cochrane  
And part me puking

### INWARD EYE

INWARD EYE

Brash young-buck punk rock  
I'm too old ... wish they'd turn down  
And finish their chores

### ROBYN HITCHCOCK

GOODNIGHT OSLO  
YEPROC

The saucy old Brit  
Proves that he still has teeth ... Uh ...  
Proverbially

### GENTLEMAN REG

JET BLACK  
ARTS & CRAFTS

Genius album!  
It's like 10 Eno's wrapped up in  
One gay Albino!

### MISKA

ABOVE THE BONES  
JK LIVIN

The white guy reggae  
Often sounds great but looks odd  
Like black dudes skating

### EDDY

TINNITUS SANCTUS  
NUCLEAR BLAST

Scorpion-esque rock!  
Pump a fist, rattle the cage  
And smoke a "doobie"

# DV8

NIGHTLY DRINK SPECIALS AND FULL MENU

**OPEN MIC**  
**THURSDAYS!**

**LIVE BANDS**  
**EVERY**  
**FRIDAY & SATURDAY!**

BANDS START @ 9:00 PM | \$5.00 COVER

8307 99TH STREET | EDMONTON, AB | 780-760-0077

MONDAY - SATURDAY | 3PM - 3AM

WWW.DV8TAVERN.COM

**BLUES**  
sunday feb. 15  
doors @ 7pm

featuring  
**The Rumble Strippers**

and  
**Johnny 99**  
**The Five 'Em Hell Boys**  
**The Southern Pink**

and  
**the blackdog**  
**freehouse**  
10425 82 AVE

and  
**big Rock**  
OPENERS



# DIRTY CITY

DIRTY CITY JAZZ TRUITS  
FEBRUARY 11, 2009

EP RELEASE PARTY

WITH SPECIAL GUESTS

WISH OLD BURY

FEBRUARY 11, 2009

DOORS AT 9:00 SHOW AT 9:30

THE STARBALL ROOM

10020 - 102 ST 18C 108

ADULTS AND 18+ ONLY

Starlite

## Alive! It's alive!

Interpreting is composing for trumpeter

MARIA KOTOVYCH / maria@vuweekly.com

People watching *West Side Story* might not realize that they're actually taking in some Shakespeare. After all, the characters in this musical use slang phrases such as "play it cool" and "dig this," and in Shakespeare's works, references to "digging" usually involve graves.

But *West Side Story* is really *Romeo and Juliet*, just retold in a different setting, explains trumpeter and composer Dean McNeill. He notes that a similar process can occur with musical pieces.

"Sometimes it's really fun to do a composition right from scratch, where you just have a blank sheet of paper and you make up everything," McNeill says. "[But] one thing that actually I'm enjoying more and more of is doing arrangements, where you take these pre-existing tunes written by these masters like Duke Ellington, and you put your own slant on them. You make them sound like they're from the 21st century and you bring to it your own experiences and ideas as an arranger."

"Just Squeeze Me" is one Ellington piece that McNeill has arranged, and audiences will hear this work at the upcoming Edmonton Jazz Orchestra concert with McNeill as a special guest.



PREVIEW

WED, FEB 11 (7:30 PM)

DEAN MCNEILL

WITH EDMONTON JAZZ ORCHESTRA

YARDBIRD SUITE, \$15-\$20

"What's fun about that arrangement is it uses Duke Ellington's melody, but I think every other chord is my own," he laughs. "So it uses part of his original idea, but then I just go off and do my own thing."

EVEN THOUGH MCNEILL is enjoying writing arrangements of others' pieces, he also composes his own works. The upcoming concert will feature some of these original compositions; for instance, "Reflections,"

which McNeill wrote after 9/11, will be on the program. The improvisational nature of jazz ensures that a piece's sound will differ from one playing to another, depending on the improvisers involved, McNeill adds. For this reason, he's looking forward to hearing the interpretations of his works at the concert.

"In one way, I sort of think of composing and arranging as translating where you have an original intention—an effect, an emotion, an idea whatever you want to call it—a thing that you're trying to bring into the real world. And the way composers do that is you figure out ways of writing it down on paper and then get other people to breathe life into [it]." ▀

ZODIAC

## ASTROLOGY

BARB BRESNAHAN

freewill@vuweekly.com

### ARIES (MAR 21 - APR 19)

I was watching a martial arts competition on ESPN TV. It featured a fierce macho dance-off, in which rivals took turns brandishing their high-octane warrior choreography. At one point the announcer waxed poetic as the eventual winner pulled off a seemingly impossible move: "And that was a corkscrew illusion twist rodeo spin!" In the coming week, Aries, I urge you to do something like that yourself—maybe even a few times. As you seek to take your game to a higher level, unveil your personal version of the corkscrew illusion twist rodeo spin.

### TAURUS (APR 20 - MAY 20)

There's one supreme standard by which your progress in the coming weeks should be ultimately measured: will you understand yourself better at the end of the adventures than you do at the beginning? A new privilege may come your way, or an honour that'll perk up your résumé. But they will only manifest a fraction of their potential unless you heed my updated version of Socrates' best soundbite: know thyself—or else.

### GEMINI (MAY 21 - JUN 20)

Scientists say that 90 per cent of your brain is composed of fat. My own investigations have revealed, on the other hand, that less than 20 per cent of your soul is made of fat. So the two balance each other out pretty well. In the coming days, however, I expect that both your brain and soul will be adding the equivalent of

more lean, highly toned muscle. As a result, your mental acuity should increase as well as your spiritual insight. You're likely to be getting smarter and wiser. I hope you will bring these growing abilities to bear on every important decision. Alone, neither is enough.

### CANCER (JUN 21 - JUL 22)

Born in 1822, my great-great-great grandfather Edward Dembowski was a bohemian philosopher and columnist who led a revolutionary struggle to liberate Poland from plutocrats and foreign occupation. A feminist long before most European men entertained the issue of women's liberation, he edited a journal that was the main organ of the "Enthusiasts," who fought for women's rights. He's one of my heroes! I invite you, Cancerian, to delve into your own ancestry to see if there are inspirational role models like Dembowski. According to my reading of the astrological omens, it's an excellent time to activate more of your dormant genetic potentials. One good way to do that: use your imagination to establish psychic and spiritual links to your admirable forebears.

### LEO (JUL 23 - AUG 22)

Dating your first cousin? I don't recommend it anytime soon. Likewise, I'm here to talk you out of surrounding yourself with people who always agree with you, and I hope you won't try to milk an old resource for the same help it has provided countless times. In the foreseeable future, Leo, please downplay and de-emphasize the kinds of unions that result from like attracting like. Instead, think cross-fertilization. Catalyze exotic blends, unexpected combinations and mergers of

elements that have never been mixed.

### VIRGO (AUG 23 - SEP 22)

As Barack Obama's inauguration day approached, some astrologers were aghast that he would be taking the oath of office when the moon was void-of-course. In their eyes, this aspect is a bad portent for any new enterprise. If Obama would only postpone the oath for 35 minutes, they said, everything would be fine. He didn't, of course. But then the improbable happened. Chief Justice John Roberts, who was administering the oath, got the wording wrong, and Obama went along with it. The next day, when the moon was no longer void-of-course, Roberts and Obama re-did the ritual, making things right. And that's how an apparent mistake allowed Obama to elude the curse of superstitious astrologers. A seemingly inconvenient delay in your own process, Virgo, will bring an equally beneficent loophole for you.

### LIBRA (SEP 23 - OCT 22)

"Everything has been figured out, except how to live," sneered the existentialist philosopher Jean-Paul Sartre. That's not completely true, of course, which he might have discovered had he not closed his dogmatically cynical mind to the countless humans (many unknown to history) whose lives have been great works of art. Starting from these thoughts, Libra, you are hereby invited to regard the next 11 months as a time when you will make your own life a masterpiece—a labour of love that is ingeniously imagined and lyrically wrought.

### SCORPIO (OCT 23 - NOV 21)

I've got three questions for you, Scor-

pio. First, where will you go next to satisfy that special need of yours—you know, the need that demands ever-fresh varieties of fuel? Second, who will you enlist in your ongoing efforts to change your environment so that it's more compatible with your drives? And third, what helpful influences will you seek to attract into your sphere as you upgrade and refine your ambitions? The coming weeks will be a good time to cultivate your web of alliances as you address these questions.

### SAGITTARIUS (NOV 22 - DEC 21)

A substantial fraction of the world's scientists are funded by the military. This saddens me. But corrupt exploitations of the scientific method are no excuse for me to banish it from my repertoire. I use it frequently. Likewise, I draw tremendous inspiration from the life and teachings of Christ, even though I don't belong to a Christian church and am distraught about the devastation wrought by the fundamentalist mindset. Would you consider applying this approach to your personal life, Sagittarius? For example, maybe you could come to a new appreciation of your parents' gifts without losing sight of the ways they messed you up. Or perhaps you could forgive your heroes for their slight lack of integrity.

### CAPRICORN (DEC 22 - JAN 19)

You may find it hard to believe that imprecise language could undermine your ability to merge with your heart's desire. But it's true. Your biggest wish may never be fully granted as long as you're lazy or sloppy about how you articulate it. Try this: write down a brief statement that crisply sums

up the one experience you want more than anything else in life. Preface it with this assertion: "I am doing everything possible to accomplish the following goal." Memorize this magic formula and repeat it twice a day until your wish is fulfilled, even if that takes 10 years. PS It will work best if you don't include anything about how certain people need to change in order for your longing to be fulfilled.

### AQUARIUS (JAN 20 - FEB 18)

"What is a weed?" asked Ralph Waldo Emerson. "A plant whose virtues have not yet been discovered." Your assignment, Aquarius, is to identify a weed-like thing in your life whose rich possibilities have not yet been fully realized. Bear in mind, as you ruminate, that there are some weed-like things that would not be particularly valuable even if you did ultimately tease out their full potential. Your task is to find a weed whose transformation into a plant will be especially useful to your unique needs.

### PISCES (FEB 19 - MAR 20)

Many Americans believe China is a society that puts an abnormally high emphasis on keeping its citizens in line through punishment. But the truth is that only 1.2 per cent of China's 1.3 billion people are in the slammer, whereas the US has jailed 7.7 per cent of its population of 300 million. In other words, my home country has a much higher percentage of our people behind bars than they do. I bring this to your attention, Pisces, as a prod to free some of the parts of yourself that you've imprisoned. Declare amnesty for the miscast captives and repressed workers within you. Bring the level down from the US rate of incarceration to the Chinese level. ▀



EVENTS WEEKLY

For your free listings to 780.428.2889 or e-mail Glenys at listings@vuwweekly.com Deadline is Friday at 3 pm

CLUBS/LECTURES

**AFGHAN MUSIC WEEK** • Old Arts Lounge, Room A 232, Arts Building; lecture: *The circulation of music within the Afghan transnational community* by John Bailey; Mon, Feb 9, 4-5pm • Presentation of a newly made Afghan rubab by Abdul Wardak; Mon, Feb 9, 5-6:30pm • **Convocation Hall**, Concert and lecture: *From Rubab to Sarod: An Evening of Afghan and South Asian Music*; Introductory lecture: *Music across time: from Rubab to Sarod* with John Bailey; Tue, Feb 10, 7-10pm; \$10 (student/senior)/\$15 (adult) at the door • **Canadian Centre for Ethnomusicology and folkwaysAlive!** Project, 3470 Arts Building; Film screening of *A Kabul Music Diary* by John Bailey; Wed, Feb 11, 12-1:30pm • **Studio 27**, Fine Arts Building 2-7; Lecture: *The ghazal singing of Ustad Amir Mohammad of Kabul* by John Bailey; Wed, Feb 11, 1-5pm • **Workshop**: *From Rubab to Sarod: Central Asia meets South Asia* with John Bailey (rubab) and Soumik Datta (sarod); Wed, Feb 11, 5-6pm • **Telus Centre**, Room 150, U of A; Film-screening of *Scenes of Afghan Music: London, Kabul, Hamburg, Dublin* by John Bailey; Thu, Feb 12, 4-5:50pm • Lecture: *Music structure and human movement: lessons from Afghan lutes* by John Bailey; Fri, Feb 13, 3-4:30pm • **Metro Cinema**, 9828-101A Ave.; Film screening of *Amir: An Afghan Refugee Musician's Life in Peshawar, Pakistan* by John Bailey; Sat, Feb 14, 7pm

**AIKAI AIKIDO CLUB** 10139-87 Ave., Old Strathcona Community League; Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

**ANTI-FUR PROTEST** Morris Furs (in front), 10112-107 St • Voice for Animals Society in protesting the cruelty of the fur industry, including the disturbing trend of cat and dog fur from Asia • Fri, Feb 13, 4:30pm

**AWA 12-STEP SUPPORT GROUP** Riverside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet Mondays including holidays, 7:30pm

**CHESSE** Edmonton Chess Club and Society of Alberta Chess Knights, 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • rovingchessnuts@shaw.ca

**CONNECTING TO THE GRID ALBERTA'S NEW MICRO-GENERATION REGULATIONS FOR RENEWABLE ENERGY** Telus World of Science Star Theatre, 11211-142 St, 780.439.5608, www.solaralberta.ca • Gordon Howell of Howell-Mayhew Engineering, an expert on micropower grid-connection, electrical engineer will explain how connecting to the grid works • Tue, Feb 10, 7-8:30pm • Free

**EDMONTON ESPERANTO SOCIETY** Rm 1812, 10025-102A Ave, 780.702.5117 • Fri, noon-1pm • vaughn@sewardconsulting.com

**EDMONTON FOOD SECURITY NETWORK** City of Edmonton Community Services, Circle Sq, 11808 St. Albert Tr (NW corner), 780.328.5423 • Learning Event • Thu, Feb 12, 9-11am • Pre-register

**EDMONTON NATURE CLUB** Royal Alberta Museum • Monthly meeting featuring *Who's Eating Who* by speaker Roy Schmelzeisen • Fri, Feb 20, 7pm • Admission by donation

**FEBRUARY FRIGESKOOOL** Pride Centre, 9540-111 Ave • Presentations: Consent and boundaries by the Sexual Assault Center of Edmonton; Theatre of the Oppressed; Garneau Sisterhood Inspired; organizing meeting (10am); Intimate Violence and how to be a good ally (11am) • Sun, Feb 8, 10am-6:30pm • Free

**FRIENDS OF LUCY RALLY** Valley Zoo (outside), 13315 Buena Vista Rd • Rally in support of having Edmonton's lone elephant retired to a warmer climate • Feb 13 (6:30pm), Feb 14 (6:30pm) • Free

**GREAT EXPEDITIONS HOSTEL TRAVEL SLIDE SCHEDULE** Hostelling International, 10647-81 Ave, 780.454.6216/780.455.6741 • Meet the 2nd Mon every month (7:30pm) • Free • Germany and Austria by Bike (2007), presentation by Heinz and Jasmine Hohenstein • Feb 9

**REAL YOURSELF!** Unity Church of Edmonton, 13210-106 Ave • Film directed by Michael Goorjian • Fri, Feb 6, 6-7pm; Sun, Feb 8, 1pm • \$12

**HEART FAILURE: KEEPING IT OUT OF THE EMERGENCY ROOM** Hillview Room, Woodvale Community League, Millwoods Golf Course, 4540A-50 St • Public talk featuring speakers Dr. Leslie Kassa (cardiologist), Loretta Wales (dietitian), and Krista Dewart (nurse) • Feb 11, 7pm • Info call Karoline, 780.735.9659

**IMAGES ALBERTA CAMERA CLUB** Pleasantview Community Hall, 10860-57 Ave, 780.562.8561/780.469.9776/780.452.6224 • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month; Sept-May, 8pm

**INTERNATIONAL PERSPECTIVES ON RESEARCH NEEDS AND THE WORLD FOOD CRISIS** Students' Union Building Dinwoodie Lounge, U of A, www.iweek.ualberta.ca • Noon panel with guests from the International Development Research Centre (IDRC), the International Food Policy Research Institute (IFPRI), the China College of Agricultural Policy, and the World Bank • Thu, Feb 5, 12:30-1:50pm • Free, part of International Week

**NORTHERN ODYSSEY** Metro Cinema, Citadel Theatre • Film premiere and lecture series with

special guest Hugh Brody. A University of Alberta Centenary event. World premiere of *Inuit Odyssey* • Fri, Feb 6 • Free • **CBC Broadcast Centre**, Edmonton City Centre/Churchill Square: Panel Discussion Meltdown: *How Inuit are Adapting to a Warming North*; Fri, Feb 6, 12-1:30pm Panel discussion with Albert Elias (Inuvialuit elder), Niobe Thompson and Hugh Brody (anthropologists/filmmakers), discuss the impact of a warmer Arctic on the Inuit. Moderated by Tiffany Burns • **Convocation Hall, U of A**: Keynote Lecture by Hugh Brody *Inuit Worlds: They Do Not Stay the Same*; Fri, Feb 6, 3:30-5pm • **Convocation Hall, U of A**: Screening of the documentary, *The Meaning of Life*; Fri, Feb 6, 7:30-9:30pm

**PECHA KUCHA NIGHT** Matrix Hotel, 10640-100 Ave • A forum for creative young Edmontonians to express their ideas • Thu, Feb 5, 6pm (door), 7pm (presentations) • \$6 at TIX on the Square

**RIVERDALE NET ZERO ENERGY HOUSE** 9927-87 St, www.riverdalenetzero.ca • Get ideas on energy savings from this zero energy house open for self-guided tours most Sat afternoons until Mar, 1-4pm • Free

**THOUGHTFUL TUESDAY** Idylwyld Library, 8310-88 Ave, program room • Showing of the documentary *World in the Balance-The Population Paradox* • Tue, Feb 10, 7pm • Free

**TRAVEL WEEK 2008: A TRAVEL EXPO!** Students' Union Building (SUB), U of A, 780.492.2592/780.492.2756 • Seminars, presentations on travelling abroad • Feb 9-13 • Free

**VEGETARIANS OF ALBERTA** Riverdale Community Hall, 9231-100 Ave • Potluck, bring a homemade vegetarian, vegan or raw vegan dish for at least 6 people, your own plate and utensils. Featuring speaker Victoria Laine, author of *Health by Chocolate* • Sun, Feb 15, 5:30-7pm • \$3 (VOA member)/\$5 (non-member)/free (youth, 12 and under)

**WELCOME TO THE REEL WORLD** Civil Engineering Building (CEB) 325, www.iweek.ualberta.ca • Global issues film and speaker series featuring the film *Promises* • Feb 11, 5pm

**WHAT IS NEXT FOR COMMODITY AND FOOD PRICES** Engineering Teaching and Learning Complex E1-013, www.iweek.ualberta.ca • International Week, Evening Panel: Dr. Alex McCalla • Thu, Feb 5, 7:30-9pm • Free

**WOMEN ONLY BICYCLE REPAIR** BikeWorks, 10047-80 Ave (enter through Back Alley), 780.433.2453 • Edmonton Bicycle Commuters' Society • (first and third Sundays of each month) Sun, Feb 15 • Free

**WOMEN IN BLACK** In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

COMEDY

**COMEDY FACTORY** Gateway Entertainment Centre, 34th Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Jamie Hutchinson; Feb 5-7 • Nelson Giles; Feb 12-14

**COMIC STRIP** Bourbon St, WEM, 780.483.5999, www.thecomicrostrip.ca • Hit or Miss Mondays: Each Mon • Best of Edmonton Tuesdays: Each Tue • Hit or Miss Monday: Feb 9 • The Andrew Iwanik show: Tue, Feb 10 • Kelly Taylor, Sean Lecomber, and Kelly Soloduka; Wed, Feb 11 • Danny from "King of Queens", Gary Valentine, Kelly Soloduka, and Kelly Taylor; Feb 12-15

**GERMAN-CANADIAN CULTURAL CENTRE** 8310 Roper Rd, 780.466.4000 • Viva Las Vegas Kamekai Glamour and Glitz • Sat, Feb 7, 7-11pm • \$15 at German Club

**LAUGH SHOP** 1105-6606 137 Ave, Londonderry Mall, 780.476.1010 • Wed-Sat 8pm; Fri-Sat 8pm and 10:30pm • Wed amateur night; 8pm • Jamie Kennedy in concert; Feb 6-7

**LION'S HEAD PUB** Radisson Hotel Edmonton South, 4440 Gateway Boulevard, 780.437.6010 • Comedy open mic night every Sun (9pm) hosted by Lars Callieou

QUEER LISTINGS

**AFFIRM SUNNYBROOK-RED DEER** Sunnybrook United Church, Red Deer, 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue, 7pm, each month

**BOOTS BAR AND LOUNGE** 10242-106 St, 780.423.5014, www.bootsbar.ca • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

**BUDDYS NITE CLUB** 11725B Jasper Ave, 780.488.7736 • Nightly 9pm-3am, Fri 8-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and toumey, DJ Arrowchaser • Wed: Hump day with DJ SeXXXy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and toumey, DJ Arrowchaser

**EDMONTON PRIME TIMERS (EPT)** Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common interests meet the 2nd Sun, 2:30pm, most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontonpt@yahoo.ca.

www.primetimersww.org/edmonton

**GLBT SPORTS AND RECREATION** www.teamdmontn.ca • Women's Drop-In Recreational Badminton: Oliver School Gym, 10227-118 St, 780.465.3620; Wed, 6-7:30pm • Bootcamp: Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmontn.ca • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmontn.ca • Curling: Mon, 7:15-9:15pm, Granite Curling Club; 780.463.5342 • Running: Sun, Tue, Thu; running@teamedmontn.ca • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmontn.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskiwaciy Academy, 101 Airport Rd, 8-10pm; recvolleyball@teamedmontn.ca • YOGA (Hatha): Free Yoga; every Sun, 2-3:30pm; Korazone Fitness, 203, 10575-115 St; yoga@teamedmontn.ca

**ILLUSIONS SOCIAL CLUB** Various locations • Transsexuals, friends and supporters meet 2nd Thu every month • For info go to http://groups.yahoo.com/group/edmonton\_illusions/

**KOREZONE FITNESS** 203, 10575-115 St • **LIVING POSITIVE** 404, 10408-124 St, www.edmlivingpositive.ca, 1.877.975.9448/780.488.5768, • Providing confidential peer support to people living with HIV • Tue, 7-9pm; Support group • Daily drop-in, peer counselling

**MAKING WAVES SWIMMING CLUB** www.geocities.com/makingwaves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

**PLAY NIGHTCLUB** 10220-103 St, www.playnight-club.ca • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alexx Brown and Eddie Toonflash

**PRIDE CENTRE OF EDMONTON** 9540-111 Ave, 780.488.3234, www.pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat, noon • Youth Understanding Youth: Youth up to 25 years, support and social group meet every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun each month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, of each month; www.albertatrans.org • Men Talking with Pride: Every Sun (7pm); facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: Meet the 2nd Mon of each month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting the 2nd Tue each month, 7:30pm • Transgender, Transsexual, Intersex and Questioning, Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month, 7pm • Free short-term, solution-focused drop-in counselling; every Wed, 7-10pm • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St, 780.482.1587, www.rwuc.org • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun each month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. A LGBT monthly book club and film night. Info email jravenscroft@rwuc.org

**ST. PAUL'S UNITED CHURCH** 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

**WOMONSPACE** 780.482.1794, www.womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured

**WOODYS** 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Trizy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

**ALL STAR HOCKEY-FUN-RAISER** Clare Drake Arena, U of A • Free Family Day event, Edmonton Eskimos Alumni vs. Edmonton Police Faded Blues with the U of A Pandas and the Golden Bears; Play-by-Play by "Don Cherry" (aka Clark Robertson) • Mon, Feb 16, 12:30pm (door) • Funds raised from this event support the Alberta Committee of Citizens With Disabilities

**BOUNCE GRADFEST '09** Edmonton Event Centre, www.edmontongradfest.com • Fashion and dance featuring Luther Brown (judge from So You Think You Can Dance Canada) • Sun, Feb 8, 1pm (door),

**HAVE A HEART FOR MENTAL HEALTH** Bistecca Italian Steakhouse, 2345-111 St, www.cmha-edmonton.ab.ca • Canadian Mental Health Association, Edmonton Region's dinner gala • Feb 10 • \$150 (adv only) call Julie Taylor at 780.453.4654 for tickets

**INTERNATIONAL WEEK** U of A campus • www.iweek.ualberta.ca • Hungry for Change: Transcending Fear, Famine and Frenzy • Until Feb 6 • Free • Feb 6 Evening Concert: Features award winning aboriginal artist Fara Palmer and high-energy female fronted Reggae band Souljah Fyah

**ROYAL BISON CRAFT AND ART FAIR** Old Strathcona Performing Arts Centre, 8426 Gateway Blvd • Feb 7-8, 10am-5pm • \$2

**VALENTINE FEVER** Hallenik Hall, 10450-116 St • With Yemaya, uncomMEN, and Edmonton Vocal Minority, hosted by Kristy Harcourt, dance music by Licorice Whip • Sat, Feb 14, 7pm (door/7:30pm (performance)/9pm (dance) • \$18 (concert and dance)/\$12 Under 18 (concert only); Dance Only • Tickets (at door after 8:30pm): \$10 (Womonspace member)/\$15 (non-member); Dance is 18 and over

**WINTER LIGHT FESTIVAL** www.winterlight.ca • Until Mar 21

the Starlite Room 10030-102 STREET INFO: 428-STAR BRIXX BAR & GRILL

02/06 CD RELEASE... DIRTY CITY HEARTS WISH / OLDBURY

02/07 RED BULL & OH SNAP PRESENT... RED BULL 3 STYLE COMPETITION FEAT A SKILLZ & TEAM CANADA

02/13 LOCAL SHOWCASE LIGHT TRAVELS URSA MINOR / BIRD SANG SONG

02/14 TRANCECORE PRESENTS... 2 ROOM EVENT TIDAL WAVE MARTY MCFLY {TO} DJ ELEVEN {CALG}

02/15 HOLIDAY METAL SHOWCASE POLAR KHAPRA / BENEATH THE REMAINS

02/19 FOUNDATION CONCERTS PRESENTS... CURRENT SWELL ASH GRUNWALD

02/20 STARLITE ROOM & OH SNAP PRESENTS... DJ NU-MARK {JURASSIC 5 / BLEND CRAFTERS}

02/21 FOUNDATION CONCERTS PRESENTS ARKELLS WAKING EYES & AYLA BROOK

02/22 FOUNDATION PRESENTS... ALL AGES/18+ TEN SECOND EPIC CD RELEASE GREATER THAN GIANTS

02/27 THE UNION PRESENTS SOILWORK DARKANE / WARRINGER / SWALLOW THE SUN

02/28 CD RELEASE PARTY... SHOUT OUT OUT OUT OUT

03/05 GOD MADE ME FUNKY

03/06 ENVIRONMENTAL CONSERVATION ASSOC PRESENTS WOOL ON WOLVES RHEUBIUS / OMEGA THEORY

temple ON SNAP! SATURDAYS MEMBERS & GUESTS FACILITY BEHIND STARLITE ROOM ALL EVENTS 18+ DOORS AT 9PM The Wild Style LIVE HIP HOP EVERY WEDNESDAY WWW.STARLITEROOM.CA

02/06 RUMBLE STRIPPERS HAPPY / FEAST OR FAMINE

02/07 SOULS IN RHYTHM JESSE D & JACQUE B

02/10 EVERY TUESDAY NIGHT IN BRICK BIG ROCK UNTAPPED & UNPLUGGED TUESDAYS WILL BELL COURT

02/13 THE SHAGBOTS NOISY COLOURS HARDY DREW & THE NANCY BOYS

02/17 EVERY TUESDAY NIGHT IN BRICK BIG ROCK UNTAPPED & UNPLUGGED TUESDAYS VOX HUMANA

02/20 PROG ROCK NIGHT 0=1=INFINTY KEEP 6 / LACEWING

02/24 EVERY TUESDAY NIGHT IN BRICK BIG ROCK UNTAPPED & UNPLUGGED TUESDAYS CALVIN McELROY OF TEAM CAPTAIN / URSAMINOR

02/27 VETERAN GREENE THIS CONVICTION

02/28 SPECIAL OH SNAP!

03/03 EVERY TUESDAY NIGHT IN BRICK BIG ROCK UNTAPPED & UNPLUGGED TUESDAYS BOBBY & JUSTIN OF THE SKYLIFE

03/04 MISHKA THE DIRTY HEADS & MICK SLEEPER

03/05 HECTOR FECTOR DANIEL MOIR & ADALINE

ON SNAP! SATURDAYS with DEGREE, COBRA COMMANDER, DJ BATTERY and WEEKLY GUESTS ELECTRICITY DUBWISE DANCE ROCK BOOTY BASS MASHED UP PARTY ROOMS EVERY 2ND FRIDAY.. TCI PSYDAYS WITH THE TECHNO HIPPIY CREW RESIDENTS SPACE AGE & WAV OCCUPATION 02/06 - ZEITLOS WITH AUDI PAUL / ZEMROCK / ORLESKO



# Death to the Queen! Long live Darrin!

**1987 QUEERMONTON**  
TED KERR  
ted@vueweekly.com

The audience was bathed in spirits as the spotlight hit the mirror ball. Tiny shards of luminosity encircled the room, making space for people to feel alone with everyone in their grief, rejoicing and remembering. It was as if we were swimming together at night at the bottom of the river. The first notes of a track once known only to those who had trolled Broadway soundtracks in an effort to put their misery to song began to fill the room, calling us back to the surface.

When the spotlight went off and the stage lights came back on, standing there defiantly, blond wig a star-on-fire against the black theatre, dress shimmering as if made of a 1000 rare disco-skinned snakes, heels dug into the stage as if it was extension of the earth, body

deservedly thicker than when the voyage began, frame solid as if bracing against the exhaustion of loss that was sure to come, Darrin Hagen as Gloria Hole stood there for all to drink in, project upon and be in awe of for one last time.

It is a rare occasion for someone to transcend their physicality and become a living mirage but for one moment as people in the audience continued to lament for friends long ago passed and a time and place gone that would now seem almost unrecognizable, Gloria was that trick of light on the horizon.

After a standing ovation and two curtain calls Gloria left the stage and the house lights came on. People in the audience pretended that they were collecting their coats—but no one was ready to leave. Once they stepped out into the reality of the icy night, people knew that the memories conjured up from *Edmonton Queen: the Final Voyage* would once again slowly slide

back into the recess of their minds.

Instead people loitered around, glimpsing through the snapshots on the perimeter of the stage. Older audience members took in the images as if flipping through their own albums, younger ones walked slowly slack-jawed in awe of time when Edmonton looked cooler—a stand-in for an arctic New York.

**GLORIA CAME BACK** out into the theatre looking younger, even in the face of the house lights, than she did only moments before. She was wearing the same dress but somehow now seemed cloaked in a bravado that she had not brought on stage with her.

Her game face was on, sadness left back in the dressing room. She was now ready to be attended to, to perform her duties as drag queen den mother to the gaggle of queens waiting and legions of homos hoping that she would acknowledge them—and of course Gloria did not disappoint. Man as Woman as Force of Nature, Gloria

was everything for everyone. Now, as if satisfied, people began to file out into the night, burning as stars in their own right.

Gloria had accomplished what she, as both captain and vessel of the Edmonton Queen, charted out to do—infect the minds one last time of a place and era now long gone yet still relevant. A time when a terrorist/drag queen/paper bag princess could find herself sitting on the lap of an Edmonton Oiler at the Klondike Days parade, a time when queens strolled home on Jasper Ave in the early hours of the morning only to have the shit kicked out of them by random gamblers.

As a testament to the wide river that the Edmonton Queen has traversed through her books and countless performances I found myself in the audience sitting between two 20-year-old girls from rural Alberta, one of whom is studying the *Edmonton Queen* in University and an older man who fondly remembers that

going to Flashbacks was the last time he really had a good time going out. For them Gloria represents not just the 1980s or the queers but Edmonton in all of its DIY, scrappy, punk-made-good glory.

In the opening monologue of his hit-Broadway-play-cum-classic-movie, *Torch Song Trilogy*, Harvey Fierstein as Arnold Beckoff as Virginia Hamm laments that he is, "the last of a dying breed"—the drag queen as a symbol for a movement, as the sister of the queer revolution. Hagen is of the same breed and could tell what was coming as far back as 1990 when he retired his tiara and transferred the queer politics of drag into mainstream entertainment, along the way schooling the masses on the allure of the underground, the other ground. Rubbing the good times they missed in the faces of the insiders and creating a place where outsiders were finally in on the joke rather than being the joke.

As the Edmonton Queen sinks slowly into the North Saskatchewan, I see Darrin Hagen, standing strong on the river bank, ready to begin a new voyage, and I hope he once again brings us along on for the ride. ♥

## ADSI CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 780.426.1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION.

### BUSINESS OPPORTUNITIES

Looking for one or two open minded health conscious people interested in working from home full or part time. Clinically tested patented products. No inventory to carry. For information call Ken at 780.454.6971

### EDUCATIONAL

Free Acting Classes. sign up at freeactingtips.net. Audition and camera tips. www.vadastudios.com

### FRAMING

### PICTURE FRAMES

**MOVIE POSTER SHOP**  
Affordable picture frame options: Music Posters. 8126 Gateway Blvd. 439-0408.

### HELP WANTED

The Cutting Room is looking for Assistants and Stylists. Please drop off your resume at 10536 -124 Street

Drivers wanted: \$15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 780.907.0570

**SUPPORT YOUR LOCAL FOOD BANK**

### CHANGE YOUR LIFE! TRAVEL, TEACH ENGLISH!

We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed. 7712-104 St. Call for info pack 1.888.270.2941

### MUSICAL INSTRUCTION

**MODAL MUSIC INC. 780.221.3116**  
Quality music instruction since 1981. Guitarist, Educator. Graduate of GMCC music program

### ARTIST TO ARTIST

HighWire Films (company behind 2008's "Losing Will") is holding auditions for our latest film (shooting in the winter of 2009). We are looking to cast many of the lead and supporting roles (age 5-50). Auditions held **Feb 13-15**. Please send an e-mail mikeandarden@gmail.com along with a resume

### Mayor's Celebration for the Arts

Call for nominations. Nomination forms and further information on the nominating process, visit the PACE website www.pacedmonton.com

Bullet Productions needs actors with good improv skills for ongoing plays. Good pay, no rehearsals and lots of fun. Contact Darcy 780.203.1712

**The Works Festival—Calls to Enter** • Churchill Square 2009 Artisan Market and Food Street Vendors. Reduced rates if you apply by Feb. 15, 2009. Contact dawn@theworks.ab.ca for more info. **Deadline: Apr. 15, 2009** • Churchill Square 2009 Street Stage. **Deadline: Feb. 15, 2009** • 2011 exhibit **Deadline: Aug. 25, 2009** • 2nd Annual Chalk Art Contest. Prizes are awarded on Canada Day, base your entry on the 2009 Festival theme HEAT! **Deadline: June 1, 2009** • 2nd Annual Smaller than a Breadbox. Base your entry on the 2009 Festival theme HEAT! **Deadline: May 1, 2009** • Download applications at www.theworks.ab.ca

**Had Enough?**  
**Cocaine Anonymous 425-2715**

Teens (15-19). Citadel's **Teens @ The Turn Festival** is accepting applications from performers, playwrights, artists. **Deadline: Feb 23**. www.citadeltheatre.com/teens

Writers Guild of Alberta & PEN Canada, www.writersguild.ab.ca/www.pencanada.ca. Call for Applications, Edmonton Writer in Exile Committee, Residency 2009-2010. **Deadline: Feb 12**. Send resume, list of publications and letter of interest to: Anna-Marie Klassen, Fiction Librarian, Edmonton Public Library, Centre for Reading & the Arts, 7 Sir Winston Churchill Square, Edmonton, AB, T5J 2V4 T: 780.496.7032/E: aklassen@epl.ca

Steeps—Old Glenora: for open mic—Spoken word First Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

### MUSICIANS

The Loudhailers seeking piano  
Ph Justin 780.760.7284  
www.theloudhailers.com

Heavy metal project looking for guitarists, bassist, and drummer for writing/recording. Infl. incl. GWAR, Ramstein, Lamb of God. Serious inq. only please. Spencer 780.962.7885

Metal band looking for bass player.  
Call John at 780.920.3268

Female fronted semi-pro cover band seeks bass or guitar oriented musician with gear. Rock/pop from the '80s to modern. Experience a must. E: audition.for.cover.band@gmail.com to arrange audition

I've travelled the world with my sax. I seek an experienced fem musician/vocalist, 50-60, for local gigs and possible internat'l travel. Ross 780.707.3979

Aggressive rock band Get Bent, seeking 2nd guitarist to complete 4 piece pro-level project. If you're serious about playing and gigging, call 780.418.2214

Bass player and lead guitarist wanted. Infl: thrash, death metal, and new wave of american metal. Practice Weds and weekends. Have some material written already. All are welcome to come out, we are in Hobbema. Contact fb71272@hotmail.com or 780.585.2643 for more info

Bass player wanted to relocate to Medicine Hat to play in various new metal/rock project with Hart Bachmier of Disciples of Power. 25-35 yrs. Must have long hair, serious inq only. 403.504.5135

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119 128A ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@JumpUpDJ.com

### VOLUNTEER

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

Bring laughter, smiles and simple delights to child and back into your life! **Be a Big Brother or Big Sister Today!** Call 780.424.8181. Remember you don't have to change your life to change theirs!

Volunteer drivers and kitchen help urgently needed.If

you're available weekdays, 10am-1pm call **Meals on Wheels**. 780.429.2020

**CANADIAN LIVER FOUNDATION** is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 780.444.1547

The Silver Skate Festival (Feb 21-22). Looking for volunteers. T: 780.488.1960 E: info@silverskatefestival.com

Help support the Youth Emergency Shelter Society Programs for youth 780.468.7070; yess.org

## Fun and Inspiring Employment

**Public Outreach is offering great positions for anyone looking to gain valuable work experience in a fun and flexible environment.**

**As part of an Outreach Team, you will engage in meaningful dialogue in order to promote sustainable funding on behalf of our select group of non profits. Our Teams enjoy working outdoors in a dynamic and interactive atmosphere, on behalf of causes they feel passionately about. With flexible scheduling, excellent training, and scholarships this is an ideal employment opportunity!**

**\$14 / Hour**  
**No Commission**

**To apply, please send resume with cover letter to [edmontonjobs@publicoutreach.ca](mailto:edmontonjobs@publicoutreach.ca) or call 780.436.9896 [www.publicoutreach.ca](http://www.publicoutreach.ca)**

## ORDER FORM CLASSIFIEDS FOUR LINES FOR \$20

### EXTRAS

- ☐ Bolding \$4  
☐ Caps \$4  
☐ Extra Line \$4  
☐ Box Word Ad \$4  
☐ Symbols \$4

### FORM OF PAYMENT

- ☐ Cash ☐ Check ☐ VISA ☐ MasterCard  
Card# \_\_\_\_\_ Exp. \_\_\_\_/\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
Ph. \_\_\_\_\_ Postal Code \_\_\_\_\_

### TOTAL

Lines \_\_\_\_\_  
Extras \_\_\_\_\_  
Subtotal \_\_\_\_\_  
GST 5% \_\_\_\_\_  
TOTAL \_\_\_\_\_

Phone 426-1996 from 9am-5pm Mon-Fri • Email [rob@vueweekly.com](mailto:rob@vueweekly.com) • 10303-108St. Edmonton  
Deadline Tues at Noon • Print legibly on lines at right • Up to 45 Characters per line • Every letter, space or mark counts as one character • Allow one space following punctuation

Print your ad here...



# Rubbing toads where?!?

ADVICE

## ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

DEAR ANDREA:

I went for a test and the nurse found a genital wart. I have had 20-plus sexual partners and enjoy casual sex occasionally, but I always use condoms (plus the pill just in case). I feel embarrassed, like I've been irresponsible, but I thought I was protecting myself thoroughly. How can I get over this and feel OK about sex again? And are there ways to keep from getting another wart?

DIRTIED

DEAR ANDREA:

I just found out I have a genital wart. It's a really small bump that could have been there a while without me noticing. I've had it treated with freezing and have

cream to apply to it, but I've been doing research and keep getting conflicting information about how long it will last, whether any kind of sex is safe while it's still there, how infectious it is, what to do if it doesn't go away, etc.

I feel gross and dirty about it. I always use condoms and I don't know where I could have got it. To make matters worse I have a new boyfriend who doesn't seem to have noticed anything wrong and now I have found out about this I am dreading telling him. Help!

SULLIED

DEAR ANDREA:

I found out I have HPV and I don't even know how I—

DEAR WARTY READERS:

Personally I think STDs need an image makeover. Syphilis never seems to shock anyone back when we first encounter it,

in Elizabethan literature, but everyone was poxy then anyway, not to mention smelly. We have centuries of crass jokes and shame campaigns since, though, a kind of cumulative shaming which no public health department's "it could happen to anyone" campaign is going to be able to alleviate. Of course you feel bad.

I would hope—I would wish, anyway—that normalization would help. This shit is everywhere! I usually go to the CDC's site for STD statistics and here are their latest on HPV:

Approximately 20 million Americans are currently infected with HPV, and another 6.2 million people become newly infected each year. At least 50 per cent of sexually active men and women acquire genital HPV infection at some point in their lives.

That's a lot of people feeling shamed and dirty. Maybe it's time to just accept that the disease is out there, it's easy to

get, and even the most cautious (well, the second-most cautious; the most-most cautious stay home and order their groceries over the internet) can contract it. Having HPV doesn't say a thing about your self-respect, your hygiene, or anything much beyond your native level of luckiness. For the record, the CDC's "how not to get HPV" advice is not all that helpful:

... even people with only one lifetime sex partner can get HPV, if their partner was infected with HPV. For those who are not in long-term mutually monogamous relationships, limiting the number of sex partners and choosing a partner less likely to be infected may lower the risk of HPV. Partners less likely to be infected include those who have had no or few prior sex partners.

While safety-by-partner-choice really does work, it sure does limit the choice of potential partners, from amazing abundance (in the big cities, assuming minimum levels of date-ability) to one of those measly little prix-fixe menus which never have any desserts except crème brûlée. What if you

don't want inexperienced partners?

Here's the deal: none of you was being irresponsible; the virus got transmitted not through but around the condom, which did reduce the likelihood of transmission. Your immune system may clear it (rendering you disease-free) or it may not, in which case you may always be contagious from the area of the wart. Treating the warts won't cure you but may lower the chance of transmission, which may in turn help to make you feel less leper-like and more like your old self. Oh, and lest we forget, visible warts are the good kind of HPV! The ones that cause cervical cancer are invisible, the bastards.

Now for the bad part—you do have to tell people. You have to tell potential sex partners, and you may lose some but people who are really interested are likely to stick around. You have to tell the boyfriend. Since you just found out, you can't be accused of withholding important information. Normalize for him, bring up the CDC's statistics (50 per cent!! How's that for company?). Get treated. Take deep breaths.

LOVE, ANDREA

## VOLUNTEER

Guerrilla Gardening need volunteers to help plant 600 sapling trees along baseline road. E: theurbangreening@gmail.com, T: 780.432.6181 for info. Facebook: http://edmontongg.blogspot.com

Break the Code! Help and adult to read and write. Call Jordan Cernice for Family Literacy 780.421.2323 www.family.ca

## February is Heart Month

Volunteers will be raising awareness of heart disease while collecting donations for the Heart and Stroke Foundation. To donate online, please visit heartandstroke.ca

**Brain Neurobiology Research Program** at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 780.407.3221 (depressed only), 780.407.3906 (healthy or depressed), or 780.407.3775 (female healthy or depressed, including pregnant and just delivered)

**Red Cross's Humanitarian Issues Program:** need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at laura.keegan@redcross.ca

Senior's Birthday Entertainment  
Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties. Weekday message Karen 780.468.1985 seesa.ca

The CRC is seeking energetic, caring, committed volunteers to become Prevention Educators for its RespectED: Violence and Abuse Prevention Program. Canadian Red Cross/RespectED Training Program begins fall 2008. www.redcross.ca/cnar, Education Coordinator: 780.702.4158 / E: edmonton.respect-ed@redcross.ca

Dr.'s Appointment Buddy—Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780.432.1137, ext 357

Instructor Support Aide—Assist Health Care Aide Training instructors in a program for immigrant women to present course materials, and students. 4hrs/wk, 8am-noon, or 1-4pm, Mon-Fri. Northeast location. Leslie 780.432.1137, ext 357

**The Support Network:** Volunteer today to be a Distress Line Listener. Apply on line at: www.thesupportnetwork.com or call 780.732.6648

Elder Abuse Victim Advocate—Assist, provide telephone support. Mature volunteers, 35+, with calm

## SERVICES

**Pure Access Hypnotherapy**  
Basia Urbanski R.N. Clinical Hypnotherapist  
"to the heart of any problem"  
www.pureaccess.ca, 780.720.4797

**SACE—Public Education Program:** Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized presentation T: 780.423.4102/F: 780.421.8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 780.423.4121

**Are you an International Medical Graduate seeking licensure?** The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities—all while creating change for tomorrow. www.aimga.ca

**Canadian Mental Health Association,** www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 780.414.6300

**Have you been effected by another person's sexual behaviour?** S-Anon is a 12-Step fellowship for family members and friends of sex addicts. Ph 780.988.4411 for meeting locations and info, or visit www.sanon.org

**NARCOTICS ANONYMOUS** Help Line  
24 Hours a Day—7 Days a Week  
If you want to stop using, we can help  
Local: 780.421.4429  
Toll free: 1.877.463.3537

**IS DRINKING A PROBLEM?**  
A.A. CAN HELP! 780.424.5900

manner and excellent communication skills wanted. Volunteers receive intensive training and support. Commitment: Two 2 hr shifts/month, plus attendance at monthly staff meeting. Daytime Mon, Tue, or Thu 8am-5pm. Leslie 780.432.1137, ext 357

Volunteer for your local Red Cross. Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780.423.2680 / E: w2-adm-dm@redcross.ca

**Want to stop smoking? Nicotine Anonymous meetings: 7pm, every Wed, Ebenezer United Church Hall, 106 Ave, 163 St. Contact Gwyn 780.443.3020**

## ADULT

Christie's Outcall Massage  
Hot German blonde  
780.964.7361

Northside Studio  
11910 127 Ave main floor  
A small place for a big deal  
780.452.7440

LEAK42348770-001

Had Enough? Cocaine Anonymous 780.425.2715

## VUEWEEKLY

## CONTEST RULES:

Unless otherwise specified, the following will apply:

- the winner must be 18 or older.
- prize must be accepted as awarded.

- no one may enter any contest more than once.

- you may only win once every 60 days.

- Vue Weekly reserves the right to exclude anyone from our contests.

- no staff, sponsors or members of their immediate families may enter.

- the personal information of those who enter will not be sold but may be provided to contest sponsors.

- the chances of winning depend on the number of entries received.

- by entering, entrants consent to the use of their names by Vue Weekly for publicity.

- Vue Weekly is not responsible for prizes unclaimed after 15 days.

- by entering with an email address one authorizes oneself to be added to FIRSTREAD!

# #1 slam-dunk charity

CHARITY NAVIGATOR  
November 2008

# 100% efficient

FORBES  
2008-2009

**Direct Relief INTERNATIONAL**  
healing people, better world, since 1948

WWW.DIRECTRELIEF.ORG



Chat with 100's of HOT naughty girls!

NightLine

Edmonton

**780-665-6565**

1-900-561-5555 \$25/50min

**FREE 2 Try**

Calgary **403-313-3311**

Other cities **1-877-834-4044**

Mobile pay, text "SCORE" to 96669 \$5.00/10min

Try **HOT chat FREE** with **SEXY** girls

**403-313-3336**

**1-900-451-3333** \$25/30min

Edmonton

**780-665-0808**

18+. No liability. Restrictions apply.

Single Female, looking for...

Hot babes talk dirty!

**Your best pickup line.**

LOCAL CHAT. CALL FREE: code 2315

**780.413.7122**

**CruiseLine**

1.900.451.2853 (75 min/\$24<sup>95</sup>)

Try CruiseLine Text for free. Text "extra" to 5FRICE • www.cruiseonline.ca





**RARE!  
#586  
OF 1000  
BUILT!**



**2007 DODGE  
CHARGER RT AWD**  
#734059A, 4 dr.,  
V8, ABS, airbag, FWD,  
fully loaded, auto, air, cruise,  
AM/FM, pw, pdl, p.mirrors,  
p.seat, 18,500 kms  
**\$33,500**

**2006 FORD  
MUSTANG GT CONVERTIBLE**  
#551755A, 2 dr., V6, ABS, airbag, auto, air, tilt,  
cruise, AM/FM, pdl, pw, p.mirrors,  
p.seat, loaded, leather  
**\$24,995** 2 TO CHOOSE FROM - RED OR GREEN

**2007 HONDA  
RIDGELINE**  
#PT095A, 4 dr., 4x4, V6, 6 cyl., ABS, airbag, rear heat  
& air, fully loaded, auto, air, tilt, cruise, AM/  
FM, pdl, pw, p.mirrors, p.seat, 89,000 kms  
**\$31,997** 4X4

**2006 CHRYSLER  
SEBRING TOURING**  
#PW7107A, 4 dr., V6, airbag, FWD, auto, loaded, air,  
tilt, cruise, AM/FM, pw, pdl, p.mirrors,  
p.seat, 67,100 kms  
**\$9,995** LOADED

**2006 DODGE  
DAKOTA QUAD CAB 4X4**  
#P92591, 4 dr., V6, loaded, 56,400 kms  
**\$26,500** V8

**2006 DODGE  
AVENTURER SXT**  
#P47119, 4 dr., airbag, FWD, loaded, auto, air,  
tilt, cruise, AM/FM, pw, pdl, p.mirrors,  
p.seat, 31,500 kms  
**\$16,995** FWD

**2008 DODGE  
GRAND CARAVAN**  
#PW7018, 4 dr., V6, airbag, FWD, fully loaded,  
auto, air, tilt, cruise, AM/FM, pw, pdl,  
26,700 kms  
**\$24,995** FWD

**2007 DODGE  
CALIBER R/T AWD**  
#541289A, 4 dr., airbag, fully loaded, air, tilt, cruise,  
AM/FM, pw, pdl, p.mirrors, 25,000 kms  
**\$22,997** LOADED

**2008 DODGE  
DURANGO SLT**  
#PW931, 4 dr., 4x4, airbag, loaded, auto, air,  
tilt, cruise, AM/FM, pw, pdl, p.mirrors,  
p.seat, 99,000 kms  
**\$22,500** LOADED

**2008 JEEP  
GRAND CHEROKEE**  
#P47043, 4 dr., diesel, ABS, airbag, rear heat & air, fully  
loaded, auto, air, tilt, cruise, AM/FM, pw, pdl,  
p.mirrors, p.seat, leather, DVD, nav, 29,000 kms  
**\$38,995** NAVIGATION

**2008 CHRYSLER  
TOWN & COUNTRY**  
#P97041, 4 dr., V6, ABS, airbag, rear heat & air, FWD, fully loaded,  
auto, air, tilt, cruise, AM/FM, pw, pdl, p.mirrors, p.seat,  
32,000 kms, Ultimate in Family Transportation!  
**\$27,997** 2 TO CHOOSE FROM

**2008 MITSUBISHI  
ECLIPSE GT V6**  
#PW7115A, 2 dr., V6, 6 cyl.,  
ABS, airbag, FWD, air, tilt,  
cruise, AM/FM, pdl, pw,  
p.mirrors, p.seat, 9,000 kms,  
6 spd., fully loaded  
**\$34,997**

**2008 DODGE  
RAM 3500 MEGA CAB**  
Loaded Laramie, tilted by 6",  
leather interior, 129,000 kms  
**\$36,997** 8" LIFT

**2007 CHEV  
SILVERADO 1500 4X4 EXT CAB**  
#226916A, Fully Loaded, ABS, airbag,  
auto, air, tilt, cruise, AM/FM, pw, pdl,  
p.mirrors, p.seat, 103,421 kms  
**\$19,500** FULLY LOADED

**2004 CHRYSLER  
PACIFICA**  
#122474A, 4 dr., 6 cyl., ABS, airbag, rear heat & air,  
FWD, fully loaded, auto, air, tilt, cruise, AM/  
FM, pw, pdl, p.mirrors, p.seat, 102,100 kms  
**\$14,995** BEAUTIFUL FAMILY UNIT

**2006 CHRYSLER  
PT CRUISER**  
#764313A, 4 dr., 4 cyl., airbag, FWD, fully loaded,  
air, tilt, cruise, AM/FM, pdl, pw, p.mirrors,  
p.seat, 23,250 kms  
**\$12,995** LOW KMS



**UPGRADED  
WHEELS/  
SPOILER**

# TEAR INTO SAVINGS AT SOUTHTOWN!

**OVER 600 NEW CARS AVAILABLE**

**SouthtownChrysler.com**

BUILT TO BE A GREAT DEALERSHIP

**780-490-3200 • 1-877-215-3886**

Sale Hours: 9-9 Mon-Thurs, 9-6 Fri & Sat, 11-4 Sunday

